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Lābhagarha Jātaka. This is the 287th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a Brāhmaṇa family. He became a teacher. Once, one of his good pupils asked him how people earned wealth. Bodhisattva told him that there were four ways of earning wealth. One could earn riches by talking ill of people, by flattering rich persons, by falsely accusing others, or by self-praise. The pupil then decided to become an ascetic.

LĀḌHA, the Jain Prakrit term for Rāḍha, south-west Bengal. "He (Mahāvīra) travelled in the pathless country of the Lāḍhas, in Vajjabhūmi and Subbhabhūmi;..." *Ācārāṅga-sūtra*, I, 8.3.

LAGADHA, reputed author of *Ṛgveda-Jyotiṣa*. (Jyotiṣa is one of the six Vedāṅgas, i.e., accessory to the Vedas.) Nothing is known about the period of Lagadha, but he must have lived long before scientific astronomy started in India, perhaps sometimes in the 4th or 5th century AD.

Laghimā one of the eight *siddhi*s. See *aṣṭasiddhi*.

LAGHMAN, also spelt Lamghan, ancient Lampāka, is on the north bank of the Kabul river in Afghanistan. Fragments of the Rock and Pillar Edicts of Aśoka have been found at this place. They are in Aramaic script.

LAGHU JĀTAKA, a work on astrology by Varāhamihira.

LAGHU-MĀNASA. Alberuni mentions (*India*, I, pp. 157 and 366-67) that one Puñcala or Puñjala was the author of this work on astronomy. According to this work the real solistice preceded the author's calculation by 6° 50′ in the Śaka year 854 (AD

776–77), and the difference will increase by a minute every year. Puñcala or Puñjala of Alberuni was perhaps Muñjāla who is said to have written a *Laghumānasa* in 60 *śloka*s in Śaka 854.

LAGHUSIDDHĀNTA-KAUMUDĪ, popularly known as *Laghukaumudī* is an abridgement by Varadarāja of the *Siddhāntakaumudī* of Bhaṭṭoji Dīkṣita.

Lagna, the name of the sign of the zodiac which rises in the eastern sky. There are 12 signs of the zodiac. They go round the earth in 24 hours. Each sign of the zodiac, therefore, takes two hours to rise. Each of these periods of two hours is named after that sign of the zodiac. For instance, the two hours of the day when the sign of *si͟nha* (Leo) rises is called *si͟nha lagna*. In the horoscope, the *lagna* of a person is called the first house.

LAHNDĀ, also called Jaṭkī, is the language of western Punjab. It has numerous dialects. Multānī is considered one of the most important among them. The Hindus use the Laṇḍā script for writing it, while the Muslims use the Persian script.

Lakṣaṇa (1), "distinctive mark". Every person bears some distinctive marks on the body. One can determine from these whether the person will be rich or poor, a great man or a sinner, etc. Books on astrology and divination, e.g., *Bṛhatsa͟nhitā*, chs. 68–70, describe these *lakṣaṇa*s.

The distinguishing marks of a great man are called *mahāpuruṣalakṣaṇa*. The Buddha, for instance, had 32 major and 80 minor marks. Some of the major marks of the Buddha were : 1. the *uṣṇīṣa*, or protuberance on the top of the skull; 2. hair arranged in short twists, each curl turning from left to right; 3. the *ūrṇā*, a little ball or tuft of hair between the eyebrows; 4. forty perfectly shaped dazzling white teeth, equal in size; etc.

Lakṣaṇa (2), "characteristic feature", a term used in poetics and dramaturgy. Bharata enumerates 36 *lakṣaṇa*s of a drama. They are, for instance *akṣara-sa͟nhati* (conciseness), *śobhā* (elevated tone), *abhimāna* (grandeur), etc. In later literature, *lakṣaṇa* lingers conventionally in dramaturgy, but disappears entirely from poetics proper. Dhanañjaya says that he has not dealt with them because they are included in the *bhāvas* and their *alaṅkāras* (embellishments)–(*Daśrūpaka*, IV, 89).

Lakṣaṇā, indirect or figurative meaning of a word. For instance, "He lives on the Gaṅgā" means that he lives on the bank of the Gaṅgā, not on the river itself. *Lakṣaṇā* is one of the three senses of a word. The other two are *abhidhā* or proper sense, and *vyañjanā* or suggestive sense. *Sāhitya-darpaṇa*, II, 13.

Lakṣaṇa Jātaka. This is the 11th story of the *Jātaka*.

Bodhisattva was once born as a leader of 1,000 deer. He had two sons, Lakṣaṇa and Kālu. When he grew old he gave his sons the leadership of 500 deer each, and advised them that the harvest time was dangerous for deer, as men killed them for protecting their crops. They should therefore take their groups to the hills. The sons followed the advice of their father. But Kālu travelled during the day, and his group was destroyed by people waiting for migrating deer. Lakṣaṇa saved his group by travelling at night.

Devadatta was Kālu at that time.

Lakṣaṇa-puruṣa, the Digambara name for the 63 great men of Jainism. See *mahāpuruṣa*.

LAKṢMAṆA (1), son of Daśaratha by his wife Sumitrā, and a half brother of Rāma. He was an incarnation of one-fourth of the divinity of Viṣṇu (*Rāmāyaṇa*, I, 18). Lakṣmaṇa was attached to Rāma throughout his life, and accompanied him in all his wanderings including his exile of 14 years. He bravely supported Rāma in his fight against Rāvaṇa. He killed Indrajit, the son of Rāvaṇa in a battle. Lakṣmaṇa was married to Urmilā a sister of Sītā. He had two sons Aṅgada and Candraketu. (*Rāmāyaṇa*, VII, ch. 102).

LAKṢMAṆA (2), a son of Duryodhana. He was killed by Abhimanyu on the 14th day of the battle, *Mahābhārata*, VII, ch. 46.

LAKṢMAṆASENA, king of Bengal ascended the throne in 1184-85 or a few years earlier in 1178-79. In his earlier days he was a great military leader, but in the closing years of the 12th century his kingdom began to disintegrate. In 1199 or 1202 the western part of his kingdom was overrun by Muslim invaders. Lakṣmaṇasena retreated to the eastern parts of his kingdom and ruled from there till about 1205. He was succeeded by his son Viśvarūpasena.

Lakṣmaṇasena Era. An era, which was in use in Bihar after the downfall of the Senas, is associated with the name of Lakṣmaṇasena. Different records yield different dates, ranging from AD 1108 to 1119 as the initial year of the era. King Lakṣmaṇasena of Bengal could not have been the founder of this era. He never used it himself, and in any case, he was probably not even born in 1119.

LAKṢMĪ, goddess of fortune. She arose out of the ocean when the gods and the *asura*s had churned it for *amṛta*. (See *Amṛta-manthana*.) She went to Viṣṇu as his wife (*Viṣṇu-purāṇa*, I, ch. 9). She is the chief consort of Viṣṇu in his different incarnations. For instance, she is Sītā wife of Rāma, and Rukmiṇī wife of Kṛṣṇa when Viṣṇu is in these incarnations. (*Ibid.*)

Lakṣmī is the type of beauty. She is represented with four or, more usually, with two hands in each of which she holds a red lotus.

LAKṢMĪDHARA, son of Bhaṭṭa Hṛdayadhara, was the minister of peace and war of king Govindacandra (1114–1154) of Kanauj. His work *Kṛtya-kalpataru* occupies a unique position among *smṛti* digests, and has exercised great influence on early writers of Mithilā, Bengal, and Northern and Western India. The book is divided into 14 *kāṇḍa*s, and helps one to discharge the *Ṛṇatraya* (three debts, viz., that to seers, ancestors, and gods).

LAKṢMĪ-NĀRĀYAṆA, name of composite representation of Viṣṇu (Nārāyana), sitting, with Lakṣmī on his left knee, upon the *vāhana*, i.e., vehicle, Garuḍa.

LAKULĪŚA, founder or reformer of a Śaiva sect named Lākula or Lākulīśa. It is an ancient sect. "Some time before the 14th century the Lākulīśas and Pāśupatas had coalesced and later on they remained as one system." (S. N. Dasgupta, *A History of Indian Philosophy*, V, p. 51) Lakulīśa is regarded by his adherents as the 28th *avatāra* of Śiva. Lakulīśa is also known as Nakulīśa.

LALITĀDITYA MUKTĀPĪḌA, king of Kashmir, from 724 to 760, belonged to the Kārkoṭa dynasty. He was a great conqueror. Kalhaṇa in his *Rājataraṅgiṇī* says that Lalitāditya conquered the countries as far as Gauḍa in the east, the river Kāverī in the south and Saurāṣṭra in the west. He also conquered the countries in the north-east and north-west of Kashmir. Some parts of this conventional account of victories may not be historically true, but it remains a fact that Lalitāditya made the kingdom of Kashmir the most powerful empire in India since the days of the Guptas.

Lalitāditya built many beautiful towns and adorned them with fine buildings, monasteries and temples. The most famous of his works is the Mārtaṇḍa temple, the ruins of which still form "the most striking remains which have survived of the ancient architecture of Kāshmir".

LALITA-MĀDHAVA, a ten act drama by Rūpa Gosvāmin, depicting the life of Kṛṣṇa in Vṛndābana, Mathurā and Dvārakā.

Lalitāsana, "posture of relaxation". An image in this posture is shown with one leg, usually the left, tucked upon the seat, while the right one dangles down along it. The attitude symbolizes serenity.

LALITA-VISTARA, "Detailed narration of the sport (of the Buddha)", is one of the most important Mahāyāna texts. It depicts the Buddha's life from his decision to be reborn in his historical personality to his first explanation of teaching in Sarnath. The extant version of the *Lalita-vistara* (c. from the third century AD) has the form of the Mahāyāna *sūtras*. The beginning is, however in the style of the Pali *suttas*, 'Thus have I heard'.

LALLA, author of *Dhīvṛddhitantra*, *Ratnakoṣa*, etc., was an astronomer. S.B.Dikshit assigns him to the middle of the 7th century. He made some corrections in the work of Āryabhaṭa

I. These, according to Dīkshit, were made after actual observations.

LAṂ form of a *bījamantra* dedicated to Indra.

Lama, (Tibetan, bLama), "the superior", title of the spiritual teacher, priest or the superior of a cloister.

LAMBAKARṆA, name of a clan of Sri Lanka. A number of Lambakarṇa kings ruled as kings of Sri Lanka between the third and the eleventh centuries.

Lāṅgaleṣā Jātaka. This is the 123rd story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a teacher. One of his 500 pupils was dull, but he served his teacher sincerely. Once when the leg of his bed-stead broke, Bodhisattva woke up to find that this boy was holding up the bed-stead with his thigh all through the night. He thought of doing some thing for the boy. He would ask the boy everyday what he had seen or done. This would increase the boy's power of thinking. On the first day the boy said that he had seen a snake. Bodhisattva asked him what a snake looked like. He said that a snake was like a plough share. The teacher was pleased. Next day the boy saw an elephant. When asked to describe it he said that it was like a plough share. Bodhisattva thought that perhaps the boy could describe only the tusks of the elephant. On the third day he had eaten sugar cane. He told Bodhisattva that it was like a plough share. The teacher kept quiet. Next day the boy took milk and jaggery. When asked to describe his food he said it was like a plough share. Bodhisattva knew then that he could do nothing for the boy.

LĀṄGALĪ, "Armed with a plough-share", an epithet of Balarāma.

Lāṅguṣṭha Jātaka. This is the 144th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a Brāhmaṇa family. When he grew up his parents told him that if he wanted to be a householder he should study the three Vedas. If, on the other hand, he wanted to go to Brahmaloka, he should tend the sacred fire which they had preserved since his birth. Bodhisattva chose to tend the fire. He went to the forest with it. Once somebody gave him a cow. Bodhisattva brought her to his hut and thought of offering her meat to the god of fire. He went back to the village to bring some salt, leaving the cow there. Meanwhile a forester came, killed the cow and took away the meat after leaving there her hide and tail. When Bodhisattva came back and saw these, he thought that it was useless to tend a god who could not protect even his own meal. Bodhisattva poured water on the fire, left the place and became an ascetic.

LAṄKĀ, city of Rāvaṇa. The city was built by Viśvakarmā, and its palaces and walls were covered with gold. Kubera occupied it for some time, but later Rāvaṇa asked him to hand over the place to him (*Rāmāyaṇa*, VII, chs.5 and 9).

The *Rāmāyaṇa* places Laṅkā to the south of India across the sea. The author of the *Rāmāyaṇa* was not very familiar with the geography of southern India, and it is not quite certain that he was writing about the island of Sri Lanka. Some modern scholars place Laṅkā somewhere in central India. Others would identify it with some site of the Indus Valley Civilization.

The chronicles of Sri Lanka, e.g., *Dīpavaṉsa*, *Mahāvaṉsa* and their commentaries mention Laṅkā or Laṅkādīpa or Laṅkātala as the name of the island.

LAṄKĀVATĀRA SŪTRA, whose full title is *Ārya-saddharma-laṅkāvataro-nāma-mahāyāna-sūtram*, is an important Mahāyāna text. It gives an account of a visit paid by the Buddha to Rāvaṇa, king of Laṅkā; and of his preachings to Rāvaṇa and to a Bodhisattva named Mahāmati (or Manjuśrī). The *Sūtra* embodies a critique of non-Buddhistic philosophies. It expounds Vijñānavāda, that is, that though the external world has no reality, the phenomenon of consciousness has a subjective reality. The *Laṅkāvatāra Sūtra* is an important source so far as Chinese and Japanese Buddhism is concerned. An early form of the work must have existed by the 4th century, for it was translated into the Chinese in AD 443.

LANMAN, Charles Rockwell was born at Norwich, Connecticut, U.S.A. on July 8, 1850. He was educated at the Yale University where he studied Sanskrit and Linguistic science under Whitney. He then went to the Berlin, Tubingen and Leipzig Universities. He joined as Professor of Sanskrit at Johns Hopkins University when it opened in 1876. In 1880, he went to Harvard where he was Professor of Sanskrit, until 1936. He started the *Harvard Oriental Series*. Lanman died on 20.2.1941. His works include *Beginning of Hindu Pantheon*, *Hindu Drama*, etc. Lanman also revised and edited the manuscript of the translation of the *Atharva Veda* left by Whitney when he died in 1894.

LASSEN, Christian L. was born at Bergen (Norway) on 22.10.1800. He was educated at Bergen, Heidelburg and Bonn Universities. He studied Sanskrit under A.W. von Schlegel, one of the first German Sanskritists. Lassen was for a long time Professor of Sanskrit in the Bonn University. He translated the *Gītagovinda* and the *Sāṅkhya-kārikā* into Latin. His most important work was a four volume Encyclopaedia of Indology *Indische Altertumskunde* (1847–1861). Lassen's was a pioneering work. Most of his writing has been superseded by later research. Lassen died in Bonn on 8.5.1876.

Lāsya, a dance in which the emotions of love *(Śṛṅgāra rasa)* are represented by means of various gesticulations and attitudes. The dance is said to have been composed by Pārvatī who taught it to Uṣā, daughter of Bāna. Lāsya is usually contrasted with Tāṇḍava (q.v.).

LĀṬA, name of southern Gujarat, i.e., Gujarat south of the Māhī. The name occurs in the Aihole Inscription (AD 635) and also in the *Harṣa-carita* of Bāna (7th century). The name has not been used since the conquest of Gujarat by Alauddin Khilji in 1299.

Lāṭī-rīti, one of the four different styles of literary composition, according to the *Agnipurāṇa* (ch. 340). The other three are Gauḍī, Pāñcālī, and Vaidarbhī.

The Lāṭī style is marked by terms explicit and not excessively soft, while the sentences are not spun out to an inordinate length, embellished with a large series of metaphors.
See Rīti-sampradāya.

Laṭvakā Jātaka. This is the 357th story of the *Jātaka*.

A bird had once laid her eggs in a field where elephants roamed. She requested Bodhisattva who was then an elephant to protect the eggs. Bodhisattva agreed but told her that a rogue elephant would not listen to him. The rogue elephant destroyed the eggs. In revenge the bird asked a crow to strike the eyes of the elephant with his beak and blind him. The bird requested a beetle to lay her eggs in the eye holes of the elephant, and asked a frog to croak from near a precipice. The elephant was blinded. He was in pain when the maggots started biting in his eye holes, and was thirsty. He heard the frog on the hill, and thinking that water was available there climbed up the hill, fell down the precipice and was killed.

LĀṬYĀYANA ŚRAUTA-SŪTRA, is one of the three *Śrauta-sūtra*s of the Sāmaveda, and the acceped manual of the Kauthuma school. The other two are the *Śrauta-sūtra*s of Maśaka and of Drāhyāyaṇa.

Lauhakumbhī Jātaka. This is the 314th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī Bodhisattva was an ascetic in the Himālaya. Once the king heard four frightening cries in the night. He asked his priests what these meant. They told the king that the cries portended a danger to him, and advised him to perform an animal sacrifice. The king told them to make suitable preparations. One of the pupils of the chief priest was sad at the sight of so many animals being brought for slaughter. He went to Bodhisattva and requested him to intervine. Bodhisattva told the king that the persons who had cried at night were great sinners in their previous lives. After suffering in hell they had got respite for a moment each. They wanted to make confessions of their guilts, but could utter only one syllable each in the moment given to them. The king himself had nothing to fear from those cries.

LAURIYA NANDANGARH, a village in the Bettiah sub-division in the Champaran district of Bihar. It is famous for the imposing Aśokan lion pillar that remains exactly as it was left by the original builders. The pillar has six edicts of Aśoka, inscribed in the 27th year of his reign. There are three rows of tumuli near the pillar. They are perhaps Buddhist *stūpas*.

LAVA, one of the twin sons of Rāma and Sītā. See Kuśa.

LAVAṆA, a *daitya*, son of Madhu, and ruler of Madhuvana. He had a weapon, so powerful that nobody could kill him if he had the weapon in his hand. Śatrughna, who had been sent by Rāma to kill Lavaṇa, caught him when he was returning from a hunt. He had left his weapon in his house while going out. Śatrughna killed Lavaṇa, established a city in Madhuvana. and became its ruler (*Rāmāyaṇa*, VII, ch.70). This city was called Madhurā, and later Mathurā.

LAW, Bimala Churun was born in Calcutta on 26.10.1891. He was educated at the Calcutta University from where he obtained his Ph.D. in 1924. Law was author of more then 40 books and hundreds of articles on Buddhism, Jainism, Ancient Indian History, Geography and Archaeolgy. He was President of the Asiatic Society, Calcutta. Among his works are: *Tribes in Ancient India*, (1943); *A History of Pali Literature*, 2 Vols., (1933); *Geography of Early Buddhism* (1932); etc. Law died on 3.5.1969.

Laya, in music, is time. It is of three kinds, viz., *druta* (fast), *madhya* (mean or moderate), and *vilambita* (slow).

L.D.BHARATIYA SAMSKRITI VIDYA MANDIR, Ahmedabad, was founded in 1957 for the collection and preservation of Sanskrit and Prakrit manuscripts and also for research and publication with special interest in Prakrit and Jaina literature. Its collection exceeds 26,000 mss. It also manages the Prakrit Text Society for publishing Prakrit works.

L'ECOLE FRANCAISE D'EXTREME ORIENT was founded in Hanoi in 1899. Its *Bulletin* (BEFEO) was published from 1901 to 1943–46 (Vol. 43) from Hanoi. After the Second world War, the Headquarters of the Institution were shifed to Paris. Volumes 44 (for 1947–50) to 46 (for 1952) were published from Paris and Hanoi. Volumes 47 and 48 were published from Paris and Saigon. From Vol. 49 (for 1958) the *Bulletin* has been published from Paris.

Leśyā, "coloration", a technical term in Jaina philosophy. Through the actions of the body, speech and mind, a kind of subtle matter called *karma* is produced. The passions of a man act like a viscous substance that attracts the *karma* matter which then sticks to the soul. (See *āsrava.*) This matter produces a kind of coloration or *leśyā.* The *leśyā*s are of six types depending on the action. These are golden, lotus-pink, white, black, blue and grey.

LEUMANN, Ernst was born in Switzerland in 1859. He contributed a large number of articles on Buddhism and Jainism in learned journals. Among his works are *Āvasya* (ed.); *Daśaveyaliya* (trans.) *Kalakācārya Kathānaka* (trans.); etc. Leumann died in 1931.

LEVI, Sylvain was born in Paris on 28.3.1863. He was educated in Paris. He was appointed a lecturer in Ecole des Hautes Etudes in 1886. He taught Sanskrit at Sorbonne from 1889 to 1894. His doctoral dissertation, *Le Theatre Indien* (1890) became a standard treatise on the subject. He was appointed a Professor at the College de France in 1894. He continued to serve there until 1935. He toured India and Japan in 1897 and 1898 and published *La Doctrine du sacrifice dans la Brahmanas* (1898, The Doctrine of Sacrifice in the Brāhmaṇas). Another book resulting from these travels was *Le Nepal: Etude historique d'un royume hindou* (3 Vols; 1905–08, Nepal: Historical Study of a Hindu Kingdom). Levi came to Śântiniketan as a visiting professor in 1921. He then travelled in the Far East for two years. This resulted in his major work *Hobougirin, Dictionnaire du Bouddhisme d'apres les sources chinoises et japanaises* (1929, Hobougirin, Dictionary of Buddhism Based on Chinese and Japanese Sources). Levi died on 30.10.1935 in Paris.

LHA-MO (Sanskrit Śrī Devī), one of the most terrifying of the *dharmapāla*s (q.v.). She is considered the city goddess of Lhasa and the patroness of the dGe-lugs-pa (Yellow Hat) sect of Tibet.

LICCHAVI, a tribe that settled on the north bank of the Gaṅgā in Bihar, in 6th–5th centry BC. Their capital was in Vaiśāli. They were renowned for their republican government having a general assembly of the heads of the leading Kṣatriya families. The Licchavis were one of the eight tribes which formed the Vajjian confederation. The Licchavis remained influential in northern India and Nepal until about the 4th century AD. Candragupta I of Magadha married Kumāra Devī, a Licchavi princess. This enabled him to lay the foundation of the Gupta Empire. In Nepal the Licchavis are commemorated in a dating system, the Licchavi era, that began in AD 110.

LIEBERT, Gosta was born in Torsby, Sweden on 11.3.1916. He was educated at the Universities of Lund and Gothenburg· He is Professor of Sanskrit and Comparative Philology in the University of Gothenburg. Liebert is the author of *Iconographic Dictionary of the Indian Religions, Hindu, Buddhist, Jaina*, 1976.

LIKHITA, one of the twenty traditional writers of *dharma-śāstra* (q.v.). He was the younger brother of Śaṅkha *(Mahābhārata*, XIII, ch.23). Complete texts of the works of Likhita are not found. He is known from the quotations of his wrok given by later writers.

LĪLĀŚUKA, also known as Kṛṣṇa–līlāśuka, is said to be the same as Bilvamaṅgala (q.v.).

LĪLAVATĪ, name of the first section of *Siddhānta-Śiromaṇi* (AD 1150) by Bhāskarācārya. It deals with arithmetic and geometrical–numerical problems.

Liṅga, ("sign, the sign of gender or sex"), "phallus, male organ", a symbol of the male principle, the chief symbol of Śiva. The discovery of cone–shaped objects, almost certainly *liṅga*s, in the Indus Valley Civilization indicates that the cult is pre–Vedic. The Ṛgveda refers twice (VII,21.5; X,99.3) to *Śiśna-deva*, phallus–worshippers, disapprovingly.

Liṅga is also a symbol of the Liṅgāyats who, however, regard it as a god, not as a male organ.

See also Jyotirliṅga.

LIṄGA PURĀṆA, one of the 18 principal *Purāṇa*s. The theme of the work is the worship of Śiva in his various forms, especially in the *Liṅga* symbol. In the account of the creation Śiva occupies the position which ordinarily is ascribed to Viṣṇu. It describes 28 incarnations of Śiva.

Liṅgarāja Temple, at Bhuvaneswar in Orissa is a magnificent temple of the mature Orissan type. It was built in about AD 1100. The deity of the temple is Śiva (Tribhuvaneśvara or Bhuvaneśvara) from which the city takes its name. The temple has four component buildings all on the same axis extending from east to west. They are the *bhoga-maṇḍapa* (refectory hall), the *nāṭa-maṇḍapa* (dancing hall), the *jagamohana* (hall of audience) and the *deul* (sanctuary proper). The *deul* is characterized by a tall (about 48 metres high) curvilinear tower, and the halls by pyramidal roofs. The temple is full of elegant carvings.

Liṅga-Śarīra, "subtle body" or "marked body". It is part of the complex that accompanies the soul when it transmigrates. The *liṅga-śarīra* is composed of the five cognitive senses *(jñanendriyas)*, the five conative senses *(karmendriyas)* the five biomotor activies (*vāyus)*, intellect (*buddhi)*, and mental coordinating organ of sense impressions (*manas*).

LIṄGĀYAT, another name of the Vīraśaiva (q.v.) sect. They are so called because they always wear about the body a small stone emblem *(liṅga* or *iṣṭa-liṅga)* signifying the presence of Śiva in the heart of each believer.

Liṅgodbhava-mūrti, ("representation of the origin of the *Liṅga*"), name of a kind of image of *liṅga* type, in which Śiva is represented as having appeared in the form of a blazing pillar to quell the pride of Brahmā and Viṣṇu. The story is given almost identically in the *Liṅga-purāṇa Kūrma-purāṇa*, *Vāyu-purāṇa* and *Śiva-purāṇa* (II, chs.6–8)

At the end of a *kalpa* Viṣṇu was slumbering on the waters. Brahmā suddenly appeared there and introduced himself as the creator of the universe. Viṣṇu said it was he who had created the universe. As they were quarrelling, a *liṅga* resembling a great cosmic fire appeared before them. The two stopped quarreling, and Viṣṇu assuming the shape of a boar set about to find the bottom of the *liṅga* and burrowed into the earth. Brahmā assumed the shape of a *haṉsa* (goose) and flew up into the air to find its top. Both of them failed and started praising the fiery pillar. Pleased with their prayer, Śiva manifested himself from the fiery *liṅga*. He told them that both of them were born of him.

(While searching for the top of the pillar of fire, Brahmā came by a petal of *ketakī* flower who said that it was falling from the head of Śiva, for what length of time it could not remember. Taking hold of the petal Brahmā came and lied to Viṣṇu that he discovered the head of Śiva and brought the petal from there. For uttering this falsehood, Brahmā was cursed not to receive any worship from men on earth. Hence, it is said, Brahmā is never enshrined in a separate temple and worshipped.)

Sculptures of the *liṅgodbhava-mūrti* are quite common in South India. They are found, for instance, in nearly every Cola temple. Elsewhere, the well-known ones are at Cave XV in Ellora, and in the Ajmer Museum.

Lipta Jātaka, (Pali, Litta Jātaka). This is the 91st story of the *Jātaka*. In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a rich family. He was fond of gambling. His companion, with whom he played dice, was a sly person. He played as long as he won. When he lost, he concealed the die. In order to teach him a lesson, Bodhisattva dipped the die in posion and started the game after drying it. When the other man lost, he quickly swallowed the die, but Bodhisattva saved his life by giving him emetics.

LOCANA, or *Dhvanyāloka-locana* or *Kāvyāloka-locana* is the commentary by Abhinavagupta on the *Dhvanyāloka*.

LOHARA, name of two dynasties which ruled over Kashmir, one after another, from 1003 to 1101 and from 1101 to 1172. The first Lohara dynasty was founded by Sangrāmarāja, and the second by Uccala who belonged to a collateral branch of the family of Sangrāmarāja. Vantideva (1165–72) was the last king of this dynasty.

Kalhaṇa wrote his *Rājutaraṅgiṇī* in 1148–1150, during the reign of Jayasiṇha, a king of the second Lohara dynasty.

Loka, "world", same as *bhuvana* (q. v.). Ordinarily, three *lokas* (*triloka*), viz., *bhū*, *bhuvar* and *svar* i.e., earth, sky and heaven; or *svarga*, *pṛthvī* and *pātāla*, i.e., heaven, earth and the nether regions are mentioned. But in other classifications seven or even 14 *lokas* are counted.

Loka may mean heaven also. There are different *lokas* or heavens where persons who have faithfully carried out the duties of their respective *varṇas* and *āśramas* (q.v.) go after their death. The Brāhmaṇas go to Pitṛ-loka, Kṣatriyas to Indra-loka, Vaiśyas to Vāyu-loka, and Śūdras to Gandharva-loka. Similarly householders go to Pitṛ-loka, dwellers in the forest go to Saptarṣi-loka, and ascetics go to Brahma-loka. Yet another meaning of *loka* is sphere of the planets. For instance the spheres of the sun and moon are Sūrya-loka and Candra-loka repectively (*Viṣṇupurāṇa*, I, ch. 6, vv. 34, 37, 48 and 40).

LOKĀCĀRYA (AD 1130–1210), or Pillai Lokācārya was the chief exponent of the Teṅkalai school of Vaiṣṇavism of South India. He held that God's grace is spontaneous (*nirhetu*, without cause), and should be sought not only through *bhakti* or active devotion, but met by *prapatti*, a passive acceptance of God's grace freely given; i.e., *bhakti* should be of the *mārjāra* type. (See *mārjāra-nyāya.)*

The eighteen treatises composed by Pillai Lokācārya, subsequently termed the *Aṣṭātacarahasyam*, formed the philosophical basis of the Teṅkalai sect.

Lokākāśa, "world space", in Jaina cosmography, is the space of the universe. It is the abode of all unliberated beings. On top of the *lokākāśa* is the *siddhaśila*, a crescent shaped flexible slab or place of large dimensions on which liberated souls live after leaving earthly bodies. Outside the *lokākāśa* is *alokākāśa*, space of the non-universe. It has no substance in it.

LOKĀLOKA, a mountain in the shape of a ring surrounding the sweet water ocean which surrounds the seventh *dvīpa* (q.v.). The inside face of this mountain is lighted (*loka*) (by the sun), and the outside face is dark (*aloka*)–*Raghuvaṃśa*, I.68.

Loka-pāla, "guardians of the world", same as *dikpāla* (q.v.). The idea that every direction has a guardian or over-lord (*adhipati)* is an ancient one. It occurs, for instance, in the Atharva Veda (III,27) where Agni, Indra, Varuṇa, Soma, Viṣṇu and Bṛhaspati are called over–lords of eastern, southern, western, northern, downward and upward quarter respectively.

In Buddhism, the title of *lokapāla* is given to important deities, such as catur–mahārājas, Avalokiteśvara, etc.

LOKĀYATA, same as Cārvāka (q.v.).

LOKESH CHANDRA was born in Ambala on 11.4.1927. He was educated at the Punjab and Utrecht (Holland) Universities. He is the Secretary of the International Academy of Indian Culture. In 1973–74 he was awarded the J.L.Nehru Fellowship for compiling a "*Determinative Dictionary* of *Indo-Japanese Buddhist Iconography*". His other works include *Gavamyana of the Jaiminiyas*, (1950); *Dictionary of Classical Tibetan*, (1958); *Materials for a History of Tibetan Literature* (3 pts.); *Sanskrit Texts from the Imperial Palace of Peking*; etc.

LOKEŚVARA, "Lord of the world", a name by which Bodhisattva Avalokiteśvara was known in ancient Kampuchea. See also Bayon.

Lokkottaravādin(s), a sect which believed that the (or a) Buddha was completely supramundane (*lokottara*), and his historical life and actions were a mere appearance or a mental image. This sect branched out from the Mahāsāṅghikas. The canon of the Lokottaravādins was the *Mahāvastu*.

Lolahasta-mudrā, the pose of restless–hand. However, in images the arm and the hand is shown as hanging down loosely "like the tail of a cow." The pose is quite common in the images of goddesses.

Lola Jātaka. This is the 274th story of the *Jātaka*. The story of this Jātaka is practically same as that of the Kapota Jātaka (1). (q.v.).

LOLLAṬA, also known as Bhaṭṭa Lollaṭa. Abhinavagupta mentions him in his commentary of Bharata's *Nāṭyaśāstra* as one of previous commentator of the *Nāṭyaśāstra*. Little else is known about him.

LOMAHARṢAṆA, father of Sūta who recited the *Mahābhārata* to the sages gathered at the Naimiṣa forest (*Mahābhārata*, I, ch.1).

LOMAPĀDA or **ROMAPĀDA**, king of Aṅga, and friend of Daśaratha. His daughter Śāntā (q.v.) was married to Ṛṣyaśṛṅga *Rāmāyaṇa*, I, ch.9.

Lomaśa-kāśyapa Jātaka. This is the 433rd story of the *Jātaka*.

In former times an ascetic named Lomaśa-kāśyapa practised such penances that Śakra in his heaven feared that perhaps the ascetic would displace him. Śakra appeared before the king of Vārāṇasī and told him that he would make him the king of the whole of Jambudvipa if he would perform an animal sacrifice with Lomaśa-kāśyapa as his priest. The latter, however, refused to come. Śakra then advised the king to send his daughter. When the ascetic saw the girl his heart was full of lust. He was told that the king would give him the daughter if he performed the sacrifice. Lomaśa-kāśyapa agreed, but when he was going to kill the royal elephant as the first of the sacrifice, the elephant and all the animals brought there for sacrifice cried loudly. Lomaśa-kāśyapa suddenly realized that what he was going to do was a sinful act. He left at once for the forest from where he had come.

LOPĀMUDRĀ, wife of Agastya. Agastya wishing to have progeny, created a girl from the most beautiful parts of animals. He gave the girl to the king of Vidarbha to be brought up by him. The king named the girl Lopāmudrā, and married her to Agastya when she grew up (*Mahābhārata*, III, ch. 96).

LORO JONGGRANG, "Slender Maiden", the figure of Durgā Mahiṣamardinī in the Śiva temple at Prambanan, Central Java. According to a local legend the figure is petrified Loro Jonggrang, a princess and heroine of the legend.

Lośaka Jātaka. This is the 41st story of the *Jātaka*.

Bodhisattva was once a teacher in Vārāṇasī. Mitravindaka, an ill-omened person came there. People gave him a stipend to study under Bodhisattva; but Mitravindaka quarrelled with his fellow students and was driven out. He ran away to a village and worked as a labourer. He married a poor woman and had two sons. The villagers noticed that since his arrival the village was suffering from calamities. They turned Mitravindaka and his family out. In the forest, the *rākṣasa*s killed his wife and sons. Mitravindaka ran away to the sea shore. He got into a ship, but the ship was stalled after a few days due to want of wind. The sailors thinking that Mitravindaka was the cause of the misfortune, put him on a raft. As he floated away into the sea, he came to magic crafts inhabited by beautiful girls. He stayed in each of them for some time and again got on his raft. Then he came to an island where there was a *yakṣiṇī* in the form of a goat. He thought of eating the goat, and caught hold of her legs. The *yakṣiṇī* kicked him away with such a force that he fell into the goat-shed of the king of Vārāṇasī. Mitravindaka thought that if he caught hold of the leg of a goat he would be thrown back to the crafts where the beautiful girls lived. When he did so, the king's guards caught him. As they were leading him for punishment, Bodhisattva saw him, and on his request his life was spared.

LOTHAL, a site of the Indus Valley Civilization. It was discovered in 1953–54 by S.R.Rao of the Archaeological Department. The site was comparatively a small one, being about 360 by 210 metres. It was surrounded by a massive brick wall probably used for flood protection. The south eastern quadrant takes the form of a great platform of brick. A granary was most probably built on it. Just outside on the eastern side of the settlement there was a brick basin. It measures 219 by 37 metres with extant brick walls of 4.5 metres in height. The basin was along the platform on which the "granary" stood. Rao inferred that the basin was a dock. This view has not been universally accepted, but no other explanation of the function of the basin appears satisfactory.

LOTUS SŪTRA, same as *Saddharma-puṇḍarīka* (q.v.).

LU, a Chinese Buddhist sect of the 4th century AD. Its followers regarded that the observance of disciplinary rules and monastic regulations were the only means of salvation.

LUDERS, Heinrich was born in Germany in 1869. He was Professor of Sanskrit at Berlin University. He was for a long time the Secretary of Deutsche Morgenlandische Gessellschaft (German Oriental Society). In 1911–14 he was a member of the German Archaeological Mission in Central Asia. Luders died in Berlin in 1943. He had prepared a voluminous work on the Vedic god Varuṇa. The manuscripts were found in a damaged condition. They were edited and published by Ludwig Alsdorf. Luders's other works include *Uber die Grantha Recension des Mahābhārta; Bruckstucke Buddhistiche Dramen*; etc.

LUDWIG, Alfred was born in Vienna on 8.10.1832. He was educated at the Charles University in Prague, and was later a Professor at the same University. He translated the Ṛgveda in German in six volumes. Ludwig died in Prague on 12.6.1912.

LUMBINĪ, the name of a park where the Buddha was born. It was near the city of Devadaha (also called Devahrada or Vyāghrapura). Aśoka came here on a pillgrimage in c. 248 BC. He erected a stone pillar here in commemoration of his visit. His inscription on the pillar consists of three sentences. The last sentence reads, "He made the village of Lumbinī free of taxes and paying (only) an eighth share (of the produce)". The pillar is located about three kilometres north of Bhagavanpura, within the territory of Nepal. The place is known as Rummindei.

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MACARTNEY Manuscripts. These are named after M.G.Macartney, the British Consul in Kashgar in Chinese Turkestan. He purchased them from a local man in 1895. They were perhaps originally found along with the Bower manuscript from inside a Buddhist *stūpa* near Kucha. The manuscripts were examined by A.F.Rudolf Hoernle (Journal of the Asiatic Society of Bengal, 1901, Vol. 70, extra no., p. 6). He divided the manuscripts into three parts. The first part (25 leaves from 20 to 44) is a medical and semi–medical work. The second part (existing leaves 17) is the Buddha's discourse with Mahāyakṣa Maṇibhadra whose story is briefly told in the *Sanyukta Nikāya*. The third part was the missing portion of Part IX of the Weber manuscript (Journal of the Asiatic Soc. of Bengal, Vol. 62, 1893, p.34 ff.). It has 17 leaves. Hoernle conjectures that it is not improbable that the work may be an ancient translation into some Central Asian dialect, of some Indian medical treatise. The manuscripts are in paper. Hoernle dates them to the 5th century AD. Since 1902 they are in the British Museum.

MACDONELL. Arthur Anthony was born in Muzaffarpur, Bihar on 14.5.1854. He was educated at the Goettingen and Oxford Universities. He obtained his Ph.D. from the Leipzig University for editing Kātyāyana's *Sarvānukramaṇī*. In 1888 he was made Assistant Professor of Sanskrit at Oxford; and on the death of Monier Williams, he was made the Boden Professor of Sanskrit in 1899. He resigned from the Professorship in 1926. Macdonell died in Oxford on 28.12.1930. Among his works are: ***Sanskrit English Dictionary***, (1892); ***Vedic Mythology***, (1897); ***Bṛhaddevatā***, (1905); ***Vedic Index of Names and Subjects***, in collaboration with A.B.Keith, (1912); ***Vedic Hymns***, (1925); etc.

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MACKAY, Ernst John Henry was born in England on 5.7.1880. He was a Special Officer, Archaeological Survey of India from 1926 to 1931. Later he was engaged by the American school of Indian and Iranian Studies and the Boston Museum of Fine Arts to carry on excavations in the Indus Valley. Mackay died on 2.10. 1943 in England. Among his works; are *Further Excavations at Mohenjodaro (1927-1931) Early Indus Civilization*; etc. He wrote a large number of articles in various journals. Fourteen chapters of *Mohenjo-daro and Indus Civilization* (edited by Marshall) were written by him.

Mackenzie Collection. See Mackenzie, Collin.

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MACKENZIE, Collin (1754–1821) was appointed in the engineering department of the East Indaia Company and came to South India in 1782. He carried on a large number of surveys, prepared maps, and built several important roads. During all this work, Mackenzie with the co-operation of Kavali Venkata Borraya (1776–1803), and after the latter's death with the help of his brother Kavali Venkata Laksmayya collected 1,568 manuscripts of historical importance. These were mainly in the South Indian languages. But they also included documents in Sanskrit, Oriya, Marathi, Hindi, Persian, Arabic, Burmese, Javanese, etc. In addition to these Mackenzie also collected 2,070 local histories, 8,076 copies of inscriptions, 79 maps, 2,630 drawings, 6,218 coins, 106 sculptural drawings and 40 articles of antiquarian interest. Lord Hastings, Governor General of India (1813–1823), acquired the collection for 10, 000 pounds. Part of the collection was sent to London, and a part was preserved in Madras, first in the Library of the College of Fort St. George and later in the Government Manuscript Library at Madras, where they are still preserved. The part of the collection which was sent to London is in the Library of the Common wealth Relations office. Mackenzie Collection is invaluable for the reconstruction of South Indian History.

MADA, "Intoxication", name of an *asura*. When Cyavana (q. v.) was made young by Aśvins (Aśvinikumāras), he arranged to offer them *Soma* in return. Indra objected to this saying that the Aśvin.-kumāras were mere physicians and were not entitled to Soma. Indra got angry and wanted to attack Cyavana. The sage then created Mada who was so frightful looking, that Indra got terrified, and begged for mercy. Cyavana forgave Indra and divided Mada in four parts and distributed them to drinks, women, dice and hunting. *Mahābhārata*, III, chs. 124 and 125.

MĀDALĀ-PĀÑJI, "Drum Chronicles", are the chronicles of the Jagannātha temple at Purī. They date from the 12th century. They are in prose, and as such represent the earliest prose in the Indo-Aryan language of this region.

MADĀLASĀ, daughter of a Gandharva king and wife of Kuvalayāśva. She loved her husband so much that she died of shock when a false report of her husband's death was given to her. Kuvalayāśva also loved his wife. He refused to marry again. A *Nāga* king, father of his friends, requested him to give up the life of a recluse, but he said that he would not live with any other woman. The *Nāga* king then got a boon from Maheśvara that Madālasā would be born again as his daughter, and at once attain her former age and beauty and would also have the memory of her former life. Madālasā was born again and lived with Kuvalayāśva as his wife. She had four sons. The elder three became recluses on the advice of their mother. The youngest Alarka became king after his father. *Mārkaṇḍeya-purāṇa*, chs. 20 to 36.

MADĀLASĀCAMPŪ, a *campū* by Trivikramabhaṭṭa.

MADANA, ("Intoxicating", "Maddening"), another name of Kāma, the god of love.

MADANAPĀLA (1) (1144–c. 1161), was the last king of the Pāla dynasty of Bengal and Bihar. In c. 1152 he lost the eastern part of his kingdom to Vijayasena of the Sena dynasty. Thereafter he ruled only in Aṅga.

MADANAPĀLA (2), was the ruler of a small kingdom on the Yamuna north of Delhi, most probably at the end of the 14th century. He was a scholar and patron of learning. One of his works is *Sūryasiddhānta-viveka*, a commentary on the

Sūryasiddhānta. Viśveśvara Bhaṭṭa, author of *Madana-pārijāta*, lived in his court.

MADANA-PĀRIJĀTA, an important law-digest by Viśveśvara Bhaṭṭa. See Madanapāla (2).

MADAYANTĪ, wife of Kalmāṣapāda. He was cursed that he would die if he indulged in sexual intercourse. On his request, Vasiṣṭha consorted with Madayantī, and produced a son. This son was Aśmaka (q.v.). *Viṣṇupurāṇa*, IV, ch.4

MĀDHAVA (1), one belonging to the Madhu, i.e., the Yadu clan (*Harivaṇśa*, XXXIII,55), and thus a name of Kṛṣṇa.

MĀDHAVA (2), author of *Rug-viniścaya*, popularly known as the *Nidāna* (Inquiry into the causes of diseases, Pathology), was the son of Indukara. Little else is known about him. He is believed to have flourished in the 7th-8th century.

MĀDHAVA-MAHOTSAVA, a poetical work in nine cantos by Jīva Gosvmin composed in AD 1555. Its theme is the consecration of Rādhā as the Queen of Vṛndābana.

MĀDHAVA VIDYĀRAṆYA, was a celebrated scholar and religious teacher. According to tradition it was Mādhava and his brother Sāyana who inspired Harihara and Bukka to found the city of Vijayanagara. In any case, Mādhava was a minster in their court. Bukka's son Harihara II says in one of his inscriptions that Mādhava was "the supreme light incarnate.". In later life Mādhava became an ascetic under the name Vidyāraṇya. Among the works ascribed to him are, *Kāla-nirṇaya* and *Parāśaramādhavīya*, both works on *dharmaśāstra; Śaṅkara-digvijaya*; *Jīvanamuktiviveka;* etc. Mādhavācārya the author of *Sarva-darśana-saṅgraha* may or may not be this Mādhava.

MĀDHAVĪ, name of Earth as a goddess. When Sītā was asked by Rāma to prove that she was a chaste woman, Sītā addressed Earth that if she was true to Rāma in her speech, body and mind, then Mādhavī-devī should open up and give her refuge, *Tathā me Mādhavī-devī vivaram dātumarhati*. The goddess came out of a fissure which suddenly appeared, clasped Sītā in her arms, and went down with her. *Rāmāyaṇa*, VII, ch.97.

MADHU (1), name of a demon. He was killed by Viṣṇu. See Kaiṭabha.

MADHU (2), name of a demon mentioned in the *Rāmāyaṇa*. He had obtained a poweful weapon from Śiva. He was invincible if he had this weapon in his hand, (VII,61). After his death his son Lavaṇa (q.v.) became the owner of this weapon. Madhu was married to Kumbhīnasī, a cousin of Rāvaṇa (VII,25).

Madhūcchiṣṭa, "wax", the casting of an image in wax, *cire perdue*, i.e., lost wax process. "If an image is to be made of metal, it must first be made of wax, and then coated with earth; gold and other metals are purified and cast into (the mould) and a complete image is thus obtained by capable workmen." *(Viṣṇu-saṇhitā*, Paṭala 14). There are two modes of casting images by which they are made either solid *(ghana)* or hollow *(suṣira)*.

MADHU-CHANDAS, a ṛṣi, and reputed author of the first ten hymns of the Ṛgveda.

Madhu-kaśā, "honey-whip". The first hymn of the 9th book of the Atharva Veda is addressed to Madhu-kaśā, "Verily from sky, from earth, from atmosphere, from ocean, from wind was born Madhu-kaśā; ...". It is not clear what Madhukaśā means.

Madhuparka, a Vedic custom of offering honey to a distinguished guest. The word literally means a ceremony in which honey is shed or poured (on the hand of a person). It appears that when the *Aitareya Brāhmaṇa* (III.4) says that "if the ruler of men comes as a guest, or any one else deserving of honour comes, people kill a bull or a cow (that has contracted the habit of abortion)", it refers to *Madhuparka*.

Madhuparka now-a-days is used in the worship of deities only. It consists of a mixture of curd, *ghee*, water, honey, and sugar.

MADHUPURĪ, same as Madhura (q.v.).

MADHURA or **MADHURĀ**, also called Madhupurī or Madhuvana. It was situated on the Yamunā. It was the capital of a *daitya* called Lavaṇa. He became a terror to the gods and hermits. On the request of the hermits, Śatrughna killed Lavaṇa, and became a ruler of this kingdom. (*Rāmāyaṇa*, VII, chs 62-70). It is the same as modern Mathurā.

MADHUSŪDANA, "Slayer of Madhu", a name of Viṣṇu. See Kaiṭabha.

MADHUSŪDANA SARASVATĪ, was born in c. 1525 in a village in Koṭālipāḍā *parganah* of Faridpur District now in Bangladesh. He was educated by his father. It is said that he studied *Nyāya* in his youth in Navadvīpa. He then went to Vārāṇasī, and studied *Vedānta* under Svāmī Rāmatīrtha. He became a believer in the *Advaita* system and wrote his famous work *Advaita-siddhi.* He later became an ascetic of the Sarasvati order. Among his many works is his commentary known as *Bhagavadgīta-guḍhārtha-dīpika.* Madhusūdana died in Navadvīpa in c. 1632.

In his *Ain-i-Akbari* Abul Fazl gives a list of 140 learned men of his time. He places 21 of these in the First Class "Such as understand mysteries of both worlds". There are two names, Madhū Sarsuti and Madhusūdan, in this Class; one of these two appears to be Madhusūdana Sarasvatī.

MADHVA, the chief exponent of the *Dvaita* (q. v.) school of philosophy of Vedānta was born in Udipi near Mangalore, in c. 1197. His chief concern was to refute *Advaita* regarded as dangerously incompatible with *Vaiṣṇava* devotionalism which he preached. He thought that all the *śāstras* that spoke of the unity of the self with Brahman either in the present life or at liberation were false. His main works are his commentaries on seven important *Upanisads*, the *Brahmasūtra*, the *Bhagavadgīta*, and the *Bhāgavata-purāṇa.* Madhva died in c. 1276. Madhva was also called Ānandatīrtha and Pūrṇaprajña. See also *Dvaita.*

MADHYA-DEŚA, "middle country". "That country which lies between the Himavat and the Vindhya to the west of Prayāga and to the east of Vinaśana (the place where the river Sarasvatī disappears) is called Madhyadeśa". *Manusmṛti*, II,26.

Madhyadeśa is one of the seven regions is which the *Purāṇas* divide India. (For the names of the other six regions see Aparānta.) The following people live in Madhyadeśa: Kuru (who lived in Meerut district and the region about Delhi); Pāñcāla (whose capitals were in Ahicchatra and Kampilya in the Bareilly and Farrukhabad districts respectively); Śalva (who lived in Haryana); Jāṅgala, same as Kuru-Jāṅgala; Śurasenas (who lived about Mathurā); Bhadrakāra or Madrakāra (who were branch of the Śalva tribe); Bodhas (who lived on the eastern border of Haryana); Pataccaras (who lived in parts of the Allahabad and Banda districts, or in a tract near Gwalior); Matsya (Jaipur-Alwar region) or Vatsya (Allahabad region); Kirāta (Himalayan mountaineers); Kulyas (probably the people of the Kulait region on the upper Ravi); Kuntis (a branch of the Yādava tribe living near about Mathurā); Kāśīs; Kośalas; Āvantas, same as Avantīs who lived in West Malwa; Bhuliṅga (a branch of the Śalva tribe; Magadha (South Bihar) and Andhakas (a branch of the Yādava tribe who lived near Mathura and later migrated towards the Kathiawar region).

Madhyama, the fourth note of octave. It is indicated by MA. It is pronounced from the chest. Its sound is said to resemble that of a crane. The accent of *Madhyama* is *svarita*.

MADHYAMA-VYĀYOGA, a one act play attributed to Bhāsa. It deals with the *Mahābhārata* story of the love of Hiḍimbā for Bhīma, their marriage, the birth of their son Ghaṭotkaca and the parting of the parents.

MADHYAMIKĀ, a place near Chittorgarh in Rajasthan. Patañjali while giving the illustration of the use of the imperfect tense to denote an event which has recently happened says, "The Yavana was beseiging Madhyamikā" (*Mahābhāṣya*, 3.2.111)

In *Mālavikāgnimtra* (Act V), Kālidāsa preserves the memory of a conflict on the banks of (Kāli-) Sindhu in which a Yavana force was defeated by Puṣyamitra's grandson Vasumitra during the reign of the former, who died in c. 148 BC. Perhaps Patañjali and Kālidāsa refer to the same event.

Mādhyamika or Mādhyamaka, "the Middle Doctrine", a system taught by Nāgārjuna and his pupil Āryadeva. It is so named from the fact that it declares nothing either positive or negative but merely relativity. It takes the middle position between the realism of the Sarvāstivāda (All Exists) and the idealism of the Yogâcāra (Mind Only) schools. It is based on "Eight negations'', namely, "No passing away and no origination, no destruction and no everlasting continuance, no unity and no multiplicity, no coming and no going". Reality has no identifiable predicates and can only be styled as the void (*śūnya*).

MĀDHYAMIKA-KĀRIKĀ or **MŪLAMADHYAMAKA-KĀRIKĀ**, also called *Mādhyamika-sūtra* is a work on the Mādhyamika system of philosophy by its founder Nāgārjuna. In about 450 memorial verses the author lucidly expounds the doctrine of ultimate "emptiness", that nothing, not even the Buddha or *nirvāṇa*, is real in itself.

MĀDHYANDINA, name of one of the two recensions of the Śukla-Yajurveda, and also of the *Śatapatha-Brāhmaṇa*. The name of the other recension of these two texts is Kāṇva (q.v.)

MADHYA-SIDDHĀNTA-KAUMUDĪ, an abridgement of the *Siddhānta-kaumudi* of Bhaṭṭoji Dīkṣita by Varadarāja.

MADIRĀ, name of one of the seven wives of Vasudeva, father of Kṛṣṇa. These seven wives were Pauravī, Rohiṇī, Bhadrā, Madirā, Rocanā, Ilā and Devakī (*Bhāgavata-purāṇa*, Bk.IX).

Madīyaka Jātaka. This is the 390th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a rich family. He built an alms-hall and gave away generously. When a son was born to him, he entrusted his wife and child to his younger brother and became an ascetic. Some time later the brother drowned the boy in the river lest he should claim half the estate. Bodhisattva saw this with his divine eyes. He called on his brother and spoke to him on the folly of covetousness. He told his brother that he was like the Madīyaka bird who sits on the *pippala* tree and cries 'Mine, mine' while the other birds ate the fruit.

MADRA, a country and people in the north-west of India, Mādrī, the second wife of Pāṇḍu was a princess of this place. The name of its capital was Śākala (*Mahābhārata*, II, ch.31; Kaliṅgabodhi Jātaka). Śākala is generally identified with Sialkot. Madra then should be the country between Rāvi and Chenab. These people were still living there when Samudragupta, who called them Mādraka, conquered them (Allahabad Inscription, line 22).

MĀDRĪ, sister of the king of the Madra(s), and second wife of Pāṇḍu. Pāṇḍu had a curse that he would die if he embraced a woman. Mādrī, therefore, learnt the secret of calling a god for procreating a child, from her co-wife Kuntī. She called Aśvinī-kumāras and with their help had Nakula and Sahadeva as her twin sons. One day Pāṇḍu could not restrain himself. He embraced Mādrī and died. Mādrī lay down beside the corpse and died of sorrow. *Mahābhārata*, I, chs. 124 and 125.

MADURAI or MADURA, also sometimes called Dakṣiṇa Madhurā or Mathurā is an ancient city of South India. It was the capital of the Pāṇḍyan kings in the early centuries of the Christian era. The great temple of Śiva and his consort Mīnākṣī here was erected during the 17th century by King Tirumala Nāyyaka. It is an immense structure covering an area of about six hectares. The temple complex has a large *gopura*, and there are many buildings, *maṇḍapa*s, galleries and colonnades. The shrines of Śiva and Mīnākṣī are at the centre. All the structres are covered with sculptures.

MADURAI-VĪRAN is a male attendant of nearly all the village goddesses throughout the Tamil country, He is generally represented by a conical stone or the image of a man carved in bas-relief on a stone slab, standing outside the shrine.

MAGADHA, region of northern India comprising the districts of Patna and Gaya. Magadha was an important kingdom at the time of the Buddha and Mahāvira (6th century BC). It was one of the 16 Mahājanapadas ("Great countries"), mentioned in the Buddhist literature. The Mauryas (4th to 2nd century BC), the Guptas (4th to 6th century AD), and the Pālas (8th to 12th century), had Magadha as the central kingdom of their empires.

MĀGADHĪ is a form of Prakrit spoken in the ancient days in Magadha (southern Bihar). The Prakrit grammarians mention its three distinct characteristics. These are: 1. use of 'l' in place of 'r', e.g. *lājā* for *rājā;* 2. use of only one sibilant '*ś*' in place of the three, viz. '*ś*', '*ṣ*' and '*s*' and use of '*e*' as ending of the nominative singular, e.g., *nale* in place of *naraḥ*

Except in some inscriptions in the Jogimara caves in the Ramgarh hills in Surguja (dated about 2nd century BC), the three charcteristics together are not found in any existing writings. The Pali *Tripiṭaka*s say that the discourses of the Buddha were given in the Māgadhī language; but with rare exceptions these characteristics are not found in the *Tripiṭaka*.

MAGHĀ, "Generous", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are alpha, eta, gamma, zeta, mu and epsilon *Leonis*

Māgha, "relating to Maghā", name of a month (January-February). The moon gets full near the *nakṣatra* Maghā (q.v.), in this month. Hence the name. The god of this month is Viṣṇu.

MĀGHA, poet, author of *Śiśupālavadha*, is generally placed in the second half of the seventh century. Māgha is rich in vocabulary and an adept in the various devices of poetry. The traditional opinion about his workmanship is, "In Māgha exist (all) the three qualities (of a good poem). (These qualities are: use of (apt) similes, depth of meaning, and grace.) But others have called his work an artificial poem.

MAGHAVAN, a name of Indra *(Raghuvaṉśa*, I, 26).

MAHĀBALA, a Mahāyāna god who is a fierce emanation of the Dhyani-buddha Amitābha. He is also the presiding deity of the Vāyu (North-West) direction.

MAHĀBALIPURAM (Māmallapuram) is a place about 50 kilometres south of Madras on the sea coast. It was an important port early in the Christian Era. It maintained trade relations with many countries. Ancient Roman, Persian and Chinese coins have been found at this place. The place is mentioned in the *Periplus of the Erythraean Sea* and also in Ptolemy's

Geography. Its religious centre was founded by Narasiṉhavarman, a 7th century AD Pallava king. He was also known as Māmalla, and the town was named after him. Near the shore are five monolithic temples (*rathas*). They are named after Dharmarāja, Bhīma, Arjuna, Sahadeva and Draupadī. Each of these temples, cut from a single block of granite has an individual form. Some cave temples in the hills contain the images of Viṣṇu, Varāha, Durgā–Mahiṣamardinī, etc.

The most distinguished relief is the one, carved into the living rock, depicting the descent of Gaṅgā on earth. It has many details such as ascetics at prayer, pilgrims, animals of all kinds heading toward the sacred water, etc.

On the sea shore there is a temple built in the 8th century.

MAHĀBHĀRATA, the "Great Bhārata", is traditionally ascribed to legendary Vyāsa. The main bulk of it was finalized by the 3rd and 2nd century BC, though some interpolations, such as the *Bhagavad gītā*, might be later. It contains traditionally 1,00,000 *śloka*s, though the actual number may be about 90, 000. The first chapter of the *Mahābhārata* gives the manner in which it grew in size. It is said that Vyāsa compiled the work, also known as the *Bhārata–saṉhitā*, in 24,000 *śloka*s. He then added an introductory chapter containing the summary of the work, and taught it to his son Śukadeva. Later, Vyāsa compiled a larger version containing 60,00,000 *śloka*s and distributed it to various *loka*s (worlds). The share of the human *loka* was 1,00,000 *śloka*s. This is the present *Mahābhārata*. Vyāsa's disciple Vaiśampāyana recited it to the world of men. The work is divided into 18 books called *Parvan*s.

The main theme of the *Mahābhārata* concerns a civil war in the kingdom of the Kurus who had their capital in Hastināpura. Dhṛtarāṣṭra, the elder brother was blind. The younger brother Pāṇḍu, therefore, became the king. After some time, Pāṇḍu became a hermit, and left the capital with his two wives Kuntī and Mādrī. Kuntī, there–after had three sons, Yudhiṣṭhira, Bhīma and Arjuna. Mādrī had twin sons Nakula and Sahadeva. When Pāṇḍu died Mādrī also died of grief. Kuntī brought the five sons to Hastināpura. The boys were educated and trained in archery along with the sons of Dhṛtarāṣṭra. Duryodhana, the eldest of the 100 sons of Dhṛtarāṣṭra was jealous of the sons of Pāṇḍu who were collectively called Pāṇḍavas. Dhṛtarāṣṭra's sons were called Kauravas. Duryodhana contrived to send out Kuntī and the Pāṇḍavas outside the capital. They survived many dangers. The five Pāṇḍavas also married Draupadī (q.v.), and befriended Kṛṣṇa who was the son of the brother of Kuntī. When the Pāṇḍavas came back Dhṛtarāṣṭra gave them a part of the kingdom. They built their capital at Indraprastha. Duryodhana then challenged Yudhiṣṭhira to a gambling contest. Yudhiṣṭhira lost and went into exile with his brothers and wife, for 13 years. At the end of this period, when they claimed their share of the kingdom, Duryodhana refused to give them anything. The issue was to be decided in a battle. Allies on both sides came to fight from all over the country. After a great battle fought for 18 days, there were few survivors on either side. On the Pāṇḍava side apart from the five brothers there were only two survivors, Kṛṣṇa and his relation Sātyaki. Yudhiṣṭhira ascended the throne at Hastināpura and ruled for 36 years. When they learnt of Kṛṣṇa's death, the Pāṇḍavas handed over the kingdom to Parīkṣit, grandson of Arjuna and posthumous son of Abhimanyu, and left for the Himālaya to enter the city of gods.

The *Mahābhārata* has been, over the centuries a source of popular entertainment, and religious and moral instruction. It is sometimes counted as the fifth Veda. Along with the *Rāmāyaṇa*, the *Mahābhārata* is considered an *itihāsa* ("history").

MAHĀBHĀṢYA, "Great Commentary", is a commentary on the *Aṣṭadhyāyī* of Pāṇini, by Patañjali. The commentary covers 1228 *sūtra*s of Pāṇini out of the total of about 4,000 *sūtras*. Patañjali quotes the *sūtra*, then quotes the *vārttika* (aphorism) of Kātyāyana on the *sūtra*, and then comments on the *vārttika* himself. The *Mahābhāṣya* is written in conversational form with simple short sentences. The pupil usually asks questions and a would-be-teacher answers in a general way, leaving out some problems. The real teacher then explains all the details. The style is vivid, and much information on everyday life can be drawn from it.

Patañjali mentions a *yajña* by Puṣyamitra (c. 185 BC). This is the upper limit of the date of his work. The author of the

Yogasūtra, also named Patañjali, has sometimes been identified with the grammarian.

Mahabhūta. In Buddhist philosophy, these are the four great elements: earth, water, fire and air. They produce the different characteristics of materials, such as solidity, liquidity or gaseousness due to their different functions. The mutual resistance of material things or the solidness inherent in them is due to the quality of earth; the mutual attraction of things is due to moisture, or the quality of water; the capacity of ripening and being free from decay is due to their possession of heat or the nature of fire, and lastly, their power of growing is due to their being endowed with the quality of air, viz., movability. According to Vasubandhu (*Abhidharma-kośa*, ch. 10), the four great elements are to be observed from three aspects, viz., (a) as things, (b) from their nature, and (c) from their functions;–

Thing	Nature	Function
Pṛthivī (earth)	*sthairyam* (solidity)	*dhṛti* (holding together)
Āpas (water)	*sampiṇḍita* (moisture)	*saṅgraha* (cohesion)
Tejas (fire)	*uṣṇa* (heat)	*pākti* (ripening)
Vāyu (air)	*calana* (motion)	*vyūhana* (growing)

MAHĀBODHI, the name of the temple built at the place in Bodhgayā where the Buddha obtained enlightenment. Aśoka built a simple shrine at this place and during the Śuṅga times the area was enclosed by railings which still exist. The present central structure, a tower in the shape of a truncated pyramid, was built during the Kuṣāṇa period. Smaller replicas of this central mass were perhaps later additions. A copy of the temple was made by the Burmese in Pagān in 1215. The Burmese Buddhists made alterations and restorations in the Bodhgayā temple also. The last of these was done in the eighties of the 19th century.

Mahābodhi Jātaka. This is the 528th story of *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a wealthy Brāhmaṇa family. Later he became an ascetic in the Himālaya. Once he came down to Vārāṇasī and was staying in the royal garden. The king had five ministers who were also judges. They belonged to different philosophical schools, but in the matter of dispensing justice they were all corrupt. One day they treated a man badly. He asked Bodhisattva to intervene. Bodhisattva reheard the case and decided in his favour. The people applauded and when the king heard about it he appointed Bodhisattva as a judge. The five ministers did not like this. They tried to get rid of Bodhisattva and after 12 years' effort were able to make him leave the place. The ministers fearing that Bodhisattva might come back, poisoned the king's ears that he and the queen were conspiring against him. Believing their words he put the queen to death. The queen's four sons rose in revolt, and the king was in danger and fear. Hearing this Bodhisattva came back and stayed again in the royal garden. He defeated the ministers in a philosophical debate. He then exhorted the king not to trust the slanderers, and asked the king's sons to obtain their father's pardon. The king wanted to execute the ministers, but Bodhisattva intervened and they were banished from the kingdom.

(The story occurs in the Jātakamālā (23) also.)

MAHABODHI SOCIETY, Calcutta, was founded in 1891 in Sri Lanka by a monk, Anagarika Dharmapala. It encourages Buddhist studies in India and abroad. One of its original goals was the restoration of the Mahabodhi temple at Bodh Gayā, the site of the Buddha's Enlightenment. The Society has several branches in India and abroad. It has a collection of Sanskrit and Pali manuscripts at Sarnath. Its journals *The Mahābodhi* (English) and *Dharmadūta* are bi-monthly, and *Nirañjana* (Bengali) is monthly. The Society has published several books on Buddhism.

MAHĀBODHIVAṈSA, "History of the Bodhi-tree", a Pali translation of a Sinhalese original ascribed to one Upatissa. The work, written about the 10th century, gives the history of the arrival of the Bodhi-tree in Sri Lanka.

Mahācakra, one of the five *cakra* rituals (see *cakra-pūjā*), in Tantra. The others are Rāja, Devī, Vīra, and Paśu. In *mahācakra*, the mother, sister, daughter, daughter-in-law and the wife of the aspirant are to be worshipped as *śakti* in her five forms.

MAHĀCĪNATARA, "Tārā of Great China, i.e., of Tibet", another name of the Mahāyāna goddess Ekajaṭā.

Mahādāna, "great gifts", gifts of certain kinds are called *mahādāna*. According to the *Agni-purāṇa* (209, 23–24), these are ten in number viz., gifts of gold, horses, sesame, elephants, maids, chariots, land, house, a bride, and a dark brown (*kapilā*) cow. Some *Purāṇas* enumerate 16 *mahādānas*. Bāṇa in his *Harṣacarita* (III, 11th para.) mentions the term.

MAHĀDEVA, "the great god", a name of Śiva. See also Tripura.

MAHĀDEVĪ, "the great goddess", a name of Durgā, wife of Śiva. See also *devī*.

Mahādharmapāla Jātaka. This is the 447th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a Brāhmaṇa family. He was called Dharmapāla–kumāra. He was sent to Takṣaśilā for studies. The teacher's eldest son died, and among all the lamentations, it was noticed that Dharmapāla did not weep. He said that it was impossible for anybody young to die, and he did not believe that the boy was dead. He said that nobody in his family died young. Wishing to know if this was true, his teacher left Takṣaśilā and went to the home of Dharmapāla, carrying with him the bones of a goat. After his welcome, he announced that Dharmapāla was dead, and he had brought his bones. But the father laughed and said that such a thing could never happen since nobody in his family ever died young. He explained that they owed their longivity to the fact that they lived good lives.

Mahāhaṉsa Jataka. This is the 534th story of the *Jātaka*.

In former times Saṉyama was the king of Vārāṇasī. The name of his chief queen was Kṣemā. Bodhisattva was at that time the chief of the golden geese in Citrakūṭa. Kṣemā once had a dream, after which she had a longing to see a golden goose preach the Law from the royal throne. The king, when he came to know this, had a pond dug to the north of the city in the hope of enticing a golden goose there. He appointed a fowler to look after the pond. Bodhisattva came to Vārāṇasī with his flock to see the wonderful pond. The fowler set a snare and on the seventh day caught Bodhisattva. At his cry of alarm the flock fled, with the exception of his minister Sumukha who stayed and asked the fowler for permission to take Bodhisattva's place. When Sumukha heard why they had been caught he asked that both of them should be taken before the king. When Saṉyama heard of Sumukha's devotion he was greatly touched, and showed the geese every possible honour. Bodhisattva preached to the queen and the royal household, and, having exhorted the king to rule righteously, returned to Citrakūṭa.

Mahājanaka Jātaka. This is the 539th story of the *Jātaka*, Mahājanaka, king of Mithilā ruled from his capital Videha. When he died his elder son Ariṣṭajanaka became king. After some time the younger son Polajanaka attacked Videha, killed his brother and became king. Ariṣṭajanaka's wife escaped from the palace with all her jewels. Śakra, aware that the child she was carrying was Bodhisattva, helped her to go to another city where a Brāhmaṇa gave her shelter. When Bodhisattva was born he was given the name Mahājanaka after his grandfather. He came to know from his mother that his father was the king of Mithilā. He wanted to recover the kingdom. His mother told him that she had enough wealth for this purpose, but Bodhisattva thought that he would earn the money himself by trade. He left in a ship for Suvarṇabhūmi. The ship was wrecked in mid-ocean. Bodhisattva swam for seven days until he was rescued by the goddess of the sea who admired his courage. The goddess left him in a grove in Mithilā. Meanwhile Polajanaka was dead. He had left instructions that his throne should go to one who would find favour in the eyes of his daughter Sīvali, and would also be able to solve some problems. The Royal Priest and the ministers went out in search of a suitable person. They found Bodhisattva sleeping in the grove. When they brought him to the capital Sīvali liked him at once. He also solved the problems set by her father. Bodhisattva was made the king. He married Sīvali and had a son by her. After some years, Bodhisattva decided to renounce the world. Sīvali would not let him go alone. She followed him for some days. Bodhisattva reali–

zing that ascetic life was not possible in company of the wife, escaped into the forest. Sīvali came back to Videha and lived as an ascetic in the palace.

MAHĀJANAPADA(S). The Buddhist Piṭakas (e.g., *Aṅguttara Nikāya*, Vol.I. p.213, in the Pali Text Society edition) give a stock list of sixteen Powers or Great Countries (*Mahājanapadā*). The names actually are not of countries, but of peoples. The idea of the list was tribal, and not so much geographical. The list is as follows:

1. Aṅgā, 2. Magadhā, 3. Kāsī, 4. Kosalā, 5. Vajjī, 6. Mallā, 7. Cetī, 8. Vaṇsā, 9. Kurū, 10. Pañcālā, 11. Macchā, 12. Sūrasenā, 13. Assakā, 14. Avantī, 15. Gandhārā, 16. Kambojā. A slightly different list occurs in the Jaina *Bhagavatī Sutta*. That list is: 1. Aṅga, 2. Baṅga, 3. Magadha, 4. Malaya, 5. Mālava, 6. Accha, 7. Vaccha, 8. Kocchaka, 9. Pāḍha, 10. Lāḍha, 11. Bajji, 12. Moli, 13. Kāsi, 14. Kosala, 15. Avaha, 16. Sambhuttara.

MAHĀKĀLA, ("the Great Time = the Great Death or Destroyer"), a form of Śiva. Mahākāla is the name of the *jyotirliṅga* (q.v.) in Ujjayinī.

In Lamaism Mahākāla is a god, an emanation of the five *dhyānibuddha*s. As a *dharmapāla* (q.v.), he is the protector of tents and of science. He is also the lord of riches.

MAHĀKĀLĪ, name of a form of Kālī.

In Jainism, Mahākālī is one of the Vidyādevīs (q.v.). Mahākālī is, according to the Śvetāmbara Jainas, also the name of the *yakṣiṇī* attending on Sumatinātha, the fifth *tīrthaṅkara*.

Mahākalpa, a very large period of time in Buddhist mythology. It is formed by four Asaṅkheyya Kalpas. A Mahākalpa is either empty *(Śūnya)*, i.e., one in which there is no Buddha; or it is a Buddhakalpa. A Buddhakalpa is of five kinds: sāra–, maṇḍa–, vara–, sāramaṇḍa–, and bhadrakalpa, according as 1,2,3,4, or 5 Buddhas appear in it. The present one is a bhadrakalpa; four Buddhas have already appeared, viz., Krakucchanda (Kakusandha), Kanakamuni (Koṇāgamana), Kāśyapa (Kassapa), and Gotama or Śākyamuni; the fifth Maitreya (Metteyya) has yet to came.

Mahākapi Jātaka (1). This is the 407th story of the *Jātaka.*

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the leader of 80,000 monkeys in the Himālaya. In the grove where they lived there was a mango tree (some say a banyan) growing on the bank of the Gaṅgā. It bore fruit of divine flavour. Bodhisattva told the monkeys to be careful and not to let any fruit drop into the river. But one day a fruit fell into the water. It was picked up at Vārāṇasī and offered to the king. The king tasted it and desired to eat more. He ascended the river with a company of foresters. They found the tree, and the king, having eaten his fill, lay down at the foot of the tree. At midnight he was disturbed by the monkeys and he gave orders to his archers that the wood be surrounded and all the monkeys shot at daybreak. Bodhisattva assured the monkeys that he would find a way to save them. He ascended a straight growing branch and, with one leap, reached the bank across the river. He then marked the distance, and having cut off a bambooshoot of the required length, fastened one end to a tree on the bank and the other end round his waist. On leaping back, he found that he had not allowed for the length which went round his waist but grasping a branch firmly he asked his followers to cross the bridge so formed. The 80,000 monkeys escaped, but the monkey who was Devadatta, coming last, saw a chance of injuring Bodhisattva and taking a spring in the air, fell on Bodhisattva's back and broke it. Bodhisattva hung there in agony. The king who had seen all caused him to be brought down. He was given medicine and nursed carefully, but he did not survive.

(The story occurs in the *Jātaka-māla* (27) also; but there is no mention of Devadatta there.)

Mahākapi Jātaka (2). This is the 516th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī. Bodhisattva was born as a monkey. One day a Brāhmaṇa searching for his cattle entered a forest and lost his way. He fell into a pit and was there starving for ten days. Bodhisattva pulled him out and then lay down to sleep. The Brāhmaṇa struck the monkey with a stone and injured him on his head. He at once climbed on to a tree, and thinking that the Brāhmaṇa will not be able to get out of the forest, jumped from tree to tree and led him out. The man became a leper, and wandered about for seven years. Once while in Vārāṇasī he met the king and told him the story. At the end of his recital the earth opened and he was swallowed up in Av ci.

Devadatta was the Brāhmaṇa at that time. (The story occurs in the *Jātakamālā* (24) also.)

MAHĀKASSAPA, one of the most prominent disciples of the Buddha. He was the chief among those who upheld minute observances of form. He was a rich man but renounced his wealth and became the disciple of the Buddha. Shortly afterwards he became an *arahant*. It was he who organized and presided over the First Buddhist Council. (See Buddhist Councils.)

Mahākassapa is said to have lived to a great age.

Mahākāvya, "Great poem", is a poetical narrative of heroic character and exploits. The writers on poetics mention some formal requirements for a *mahākāvya*. Some of these are that the subject should be taken from old narratives or traditions, not therefore invented; the hero should be noble and clever; there should be descriptions of campaigns, battles, and the triumph of the hero, though his rival's merits may be exalted; etc. The metres must be charming, and each canto, which should not be too long, should end with a change of metre. The poem should begin with a prayer, paying homage or in addition invoking a blessing, or an indication of the subject-matter. But since the rules were framed long after some of the important *mahākāvyas* had already been composed, they may be only the generalization of the main features of the writings of the great poets.

There are many *mahākāvyas* in Sanskrit. Six of these are considered the greatest among these 'great poems', perhaps because only these six were commented on by Mallinātha. These are: *Raghu-vaṇśa*; *Kumāra-sambhava*; *Kirātārjunīya*; *Bhaṭṭikāvya* or *Rāvaṇavadha*; *Śiśupālavadha*; and *Naiṣadha-carita*.

MAHĀ-KOŚALA, north eastern part of Madhya Pradesh. It was also called Dakṣiṇa Kośala. See Kośala.

Mahākṛṣṇa Jātaka. This is the 469th story of the *Jātaka* In former times Uṣīnara was the king of Vārāṇasī. The teachings of the Kāśyapa Buddha were forgotten by this time, and all the people including the monks and nuns lived in wickedness. Boddhisattva who was Śakra of the period found that there were no new comers to the world of gods. He assumed the disguise of a forester and accompanied with Mātali disguised as a black fierce looking dog, called Mahākṛṣṇa, came down to the city. The howl of the dog could be heard throughout the Jambudvīpa. Everybody in the city was terrified. The forester told the king that his dog ate up all those who were unrighteous.. The king and the people became virtuous, and Kāśyapa's religion lasted for one thousand years more.

MAHĀ-LAKṢMĪ, an epithet and name of a particular representaion of Lakṣmī as the Supreme goddess, She is the goddess of good fortune. As described in the *Mānasāra* (ch.54), she looks benign; her complexion is like pure gold. She has four arms. Her upper right hand is held in *abhaya-mudrā*, and in her other right hand she holds either a red lotus or a rosary. The attributes held in her left hands are a hand drum (*ḍiṇḍima*) and a blue or red lotus. She is bedecked with gorgeous orrnaments and jewels.

Mahālaya, The dark fortnight in the month of Bhādra is called Mahālaya, since that fortnight is the abode (*ālaya*) as it were of the *mahạ* (i.e., festival day) of the *pitṛ*s (manes). Several days in the year are prescribed for performing *śrāddha*s, but the *śrāddha* performed on any day in this fortnight is the most eminent among them. The last day of this fortnight, i.e., the new moon day is called Mahālayā in Bengal.

MAHALINGAM, T.V. was born in Teralundur in the Thanjavur district of Tamil Nadu on 15.7.1907. He was educated in the Madras University. He was for a long time Professor and Head of the Department of Ancient History and Archaeology in the Madras University. His works include; *Early South Indian Palaeogrphy*, (1967); *Kanchipuram in Early South Indian History* (1969); *Report on the Excavation in the Lower Kaveri Valley*, (1970); etc.

Mahāmaṅgala Jātaka. This is the 453rd story of the *Jātaka* Bodhisattva was once born in a wealthy Brāhmaṇa family. He was named Rakṣita-kumāra. He distributed all his wealth and became an ascetic in the Himālaya. His disciples had once gone down to Vārāṇasī to collect salt and condiments. A great discussion was going on there as to what constituted auspiciousness *(maṅgala)*. Rakṣita's disciples said that he would answer the question. They went to him in the Himālaya. Rakṣita solved the problem in eight verses. He said that friendliness, good manners, contentment, a good wife, etc., constitute auspiciousness.

MAHĀMĀYĀ, the name of the Buddha's mother.

MAHĀMĀYĀ or **MAHĀMĀYĪ**, ("great illusion"), a name of Durgā.

Mahāmayūra Jātaka. This is the 491st story of the *Jātaka*. The story upto the trapping of the peacock (i. e. Bodhisattva) is the same as in the Mayūra Jātaka. The hunter who trapped hlm was a Pratyeka-bodhisattva. The peacock preached to him, and he became a Pratyeka-buddha. The hunter then with an act of truth set free all the caged animals in Jambudvīpa.

MAHĀMĀYŪRĪ, is a popular Mahāyāna deity belonging to the Mahārakṣā group. She is said to nullify the effect of snake poison. Her vehicle is a peacock. In Japan Mahāmāyūrī is a *bodhisattva*. He is named Kujaku-Myoo. *(Kujaku* means a peacock.) He protects from calamity; and in times of drought is prayed to for rain.

Mahāmudrā, "the great seal". This is the term used in Tāntrika Buddhism for the final goal. The language of the texts is ambiguous, and it is not clear whether it means sexual union, or the supreme joy that comes about with the realization of mystical union.

Mahā-Nārada-Kāśyapa Jātakā. This is the 544th story of the *Jātaka*. Aṅgati, king of Mithilā, was a good ruler. Once he went with his retinue to the ascetic Guṇa. This Guṇa was an Ājīvika.

Guṇa preached to him that there was no fruit, good or evil, in moral life; there was no other world than this, no strength, no courage; all beings are predestined and follow their course as a piece of rope tied to a boat. Some of the persons accompanying the king remembered their past births. They confirmed Guṇa's opinion. They said that they had not suffered for beiug wicked in their past lives, nor gained by being pious. Aṅgati was convinced that Guṇa's doctrines were correct. He decided to pass his life in pleasure. A fortnight passed in this manner. Rujā, Aṅgati's daughter, wanted to observe the *poṣadha*. She asked her father for 1,000 pieces for charity. Aṅgati told her that charity was a waste of money. Rujā said that all the persons who had told him that actions in the previous lives had no effect, remembered one previous birth each. She herself remembered several previous births and could say that good or bad deeds did not have any effect in the immediately succeeding birth. The results came after several births. The king was not convinced. Bodhisattva who was a Brahmā at that time saw the king and Rujā in conversation. He came down in the guise of an ascetic and preached to the king He described the horrors of hell in vivid details. He said that good kings of the past have gone to heaven. Aṅgati realized his error.

MAHĀ-NĀRĀYAṆA UPANIṢAD, also called *Yājñikī Upaniṣad*, forms the tenth section of the *Taittirīya Āraṇyaka*.

MAHĀNĀṬAKA, the name of the *Hanūman-nāṭaka*, (q.v.), in the Bengal recension.

Mahā-nikāya, the principal Buddhist sect of Thailand. See Dhammayutika-nikāya.

MAHANĪRVĀṆA TANTRA, a large work on Tantra. The present text is not older than the 18th century, but it is perhaps based on an older text. The Tāntrika ritualistic aspect have been modified and Vedāntic ideas have been interpolated in the text, and it is fashioned in such a manner that it would appeal to Hindu taste in general.

Mah¯nubhāva, a sect within Hinduism, founded by Cakradhara in Mahārāshtra in 1263. The sect did not believe in image worship, except that it regarded Śrīkṛṣṇa at Dvārakā and Śrī-Dattātreya at Māhūr in Mahārāshtra as the most perfect form of God head. A peculiar sanctity also attached to the places visited by the founder. Some of the followers of the sect were scholars. They contributed richly to the formal side of the Marāthī literature. The sect is also called Manbhau.

MAHĀPADMA, founder of the Nanda dynasty of Magadha. According to the Jaina and Greek sources he was the son of a barber. See Agrammes. According to the *Viṣṇu-purāṇa*, (IV, ch. 24,), Mahāpadma and his eight sons ruled for 100 years. *Mahāvaṉsa* the Chronicle of Sri Lanka says that these nine kings ruled for 22 years, and the last of them was named Dhana–nanda who was defeated by Candragupta. According to the Jaina sources, the first Nanda was the son of a barber and a courtesan. He was going in a procession for his marrige when he was picked up by the royal elephant as the next king of Pāṭaliputra. King Udayin of that place had died without leaving an heir. So the ministers of the king had sent out the royal elephant in the city to select the next king(Hemacandra's *Pariśiṣṭaparvan*, Canto VI). This incident happened 60 years after the *nirvāṇa* (of Mahāvīra). Nanda was succeeded by his descendants for eight generations, and the ninth Nanda was the king who lost his kingdom to Candragupta 155 years after the *nirvāṇa*. The Nanda dynasty thus ruled for 95 years.

Mahāpadma Jātaka. This is the 472nd story of the *Jātaka*.

In former times, Bodhisattva was born as the son of Brahmadatta king of Vārāṇasī. He was named Padma–kumāra. When Padma's mother died his father took another wife. Once the king had gone to suppress a rebellion in the frontier region. Padma arranged a celebration on his father's return. In course of these arrangements he entered the queen's apartments. She was struck by his looks and invited him to her bed. On his indignant refusal, she feigned illness, and, when the king returned, falsely accused Padma of ill–treating her. The king ordered that Padma should be thrown from the Robbers' Cliff *(Coraprapāta)*. But the god of that hill saved his life and entrusted him to a *Nāga* king who took him to his adode. After a year Bodhisattva went and became an ascetic in the

Himālaya. The king heard of this and went to offer him the kingdom. Padma refused to accept the kingdom. The king came to know that the queen had falsely charged Padma. He ordered that she be thrown from the Robbers' Cliff.

Ciñcā Māṇavikā (q.v.) was the queen at that time.

MAHĀPARINIBBĀNA SUTTA, the 16th *sutta* of the *Dīgha Nikāya*, is one of the longest of the *sutta*s. It relates the events of the last year of the Buddha's life, his death, cremātion and distribution of his relics.

Mahāpātaka, "mortal sin". "Killing a Brāhmaṇa, drinking (the spirituous liquor called) *surā*, stealing (the gold of a Brāhmaṇa), ādultery with a *guru's* wife, and associating with such (offenders) they declare (to be) mortal sins (*mahāpātaka*)." *Manusmṛti*, XI, 55.

Mahāpiṅgala Jātaka. This is the 240th story of the *jātaka*.

In former times one Mahāpiṅgala was the king of Vārāṇasī. He was a wicked and cruel king. His people rejoiced when he died, and burnt his body with great festivities. They made Bodhisattva his son the king. Bodhisattva found that everybody in his kingdom was happy except the doorkeeper of the palace who wept. He said that Mahāpiṅgala struck him in passing eight times every day. He would treat the servants of Yama in similar manner, and they in disgust would send him back to the earth. He would again start assaulting him. Bodhisattva assured the doorkeeper that it would be quite impossible for Mahāpiṅgala to rise from hell.

MAHĀPRAJĀPATĪ, younger sister of Māyā. Both the sisters were married to Śuddhodana, the father of the Buddha. When Māyā died shortly after the birth of the Buddha, Mahāprajāpatī brought up the child. Later in life, Mahāprajāpatī along with the wives of 500 Śākya men who had become monks went to the Buddha and asked to be ordained. The Buddha at first refused to ordain women, but on the intercession of Ānanda finally agreed.

MAHĀ-PRAJÑĀPĀRAMITĀ-ŚĀSTRA, a Buddhist work attributed to Nāgārjuna. The work exists in the Chinese translation only.

MAHĀ-PRAJÑĀPĀRAMITĀ-SŪTRA, a work by Hiuen Tsang containing translations by him of 12 different *Prajñā-pāramitā-sūtras*. The longest of these is of 100,000 *ślokas*, and the shortest of 150 *ślokas*.

Mahāpralobhana Jātaka. This is the 507th story of the *Jātaka*. The story is same as in the Cullapralobhana Jātaka.

Mahāpraṇāda Jātaka. This is the 264th story of the *Jātaka*·

In former times a king named Suruci ruled over Mithilā. His son was also named Suruci. This latter had a son named Mahāpraṇāda He had a palace 1500 *yojanas* in extent. He had obtained this palace because in a previous life he and his father had got made a hut constructed of cane for a *pratyeka-buddha*. See also Suruci Jātaka.

MAHĀPURĀṆA, a work containing the lives of the 63 great men of the Jainas. See Guṇabhadra (2).

MAHĀPURĀṆA (S), the Great *Purāṇas*, are the 18 principal *Purāṇas* (q. v.). The term is generally used to distinguish them from the *Upa-Purāṇas*.

Mahāpuruṣa, "great man". It is believed that from time to time supermen are born on the earth. Such men become *cakravartins* (universal rulers), *buddhas*, *tirthaṅakaras*, etc. Jainism recognizes 54 *mahāpuruṣas* or *śalākapuruṣas* or *lakṣaṇa-puruṣas*. They are the 24 *tīrthaṅkaras*, 12 *cakravartins*, 9 *vāsudevas* or *nārāyaṅas*, and 9 *baladevas*. Sometimes the enemies of the *vāsudevas*, called *prati-vāsudevas* or *prati-nārāyaṇas*, are also counted as *mahāpuruṣas* making a total of 63 supermen of Jainism.

The *mahāpuruṣas* have characterisitic marks on the body. See *lakṣaṇa* (1).

Mahāpuruṣa–lakṣaṇa, the distinctive marks on the body of a great man such as the Buddha. See *lakṣaṇa* (1).

MAHAR, one of the seven *Vyāhṛtis*. It is also the name of the fourth of seven *lokas* or *bhūvanas* (q. v.) going upwards. Bhṛgu and other sages live there until the end of the *Kalpa* (*Viṣṇu-purāṇa*, II, 7. 12).

MAHĀRĀJIKA (S) are *gaṇadevatās* (*Amarakośa*, I, 5), a troop of deities, attendant on Śiva. They number 220.

Mahārakṣā, also called Pañca-rakṣā, is the name of a group of five protective Mahāyāna goddesses. They are popular in all Mahāyāna countries, particularly in Nepal. They grant long life and protect men from all possible dangers and are invoked in all domestic difficulties. Their names are : Mahāpratisarā, Mahāmāyūrī, Mahāsāhasra-pramardanī, Mahāśītavatī and Mahāmantrānusāriṇī.

MAHĀRĀṢṬRĪ, name of one of the Prakrit dialects. It is said to be the best form of Prakrit. Most of the upper class ladies in Sanskrit dramas, such as the *Śakuntalā*, *Vikramorvaśī*, etc., speak in this dialect. The *Gātha-saptaśatī*, *Gauḍavāho*, etc., are written in this dialect. The dialect was not confined to any particular region.

Maharṣi(s), the great *ṛṣis* or sages. According to the *Manusmṛti* (I, 34–35), ten great *ṛṣis* who were also called *prajāpatis* ("lords of created beings"), were created by Svāyambhuva Manu. They were Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Pracetas, Vasiṣṭha, Bhṛgu and Nārada. (The *Viṣṇu-purāṇa* (I, 7. 4-5) does not mention the term *maharṣi*. It says that nine *prajāpatis* who were mind-born sons of Brahmā were created before he created Svāymbhuva Manu. These nine were Bhṛgu, Pulastya, Pulaha, Kratu, Aṅgiras, Marīci, Dakṣa, Atri, and Vasiṣṭha.) See also Manu.

MAHĀSAṄGHIKA(S), one of the major schools of early Buddhism. They are believed to have seceded from the Orthodox group after the Second Buddhist Council. (See Buddhist Councils.) The school was so named owing to its great numbers of followers, which made a great assembly or *Mahāsaṅgītī*. They were perhaps the forerunners of the Mahāyāna. The Mahāsaṅghikas had a complete canon of their own. Fa Hien (5th century AD) obtained, in a Mahāyāna monastery in Pāṭaliputra, a collection of the precepts of the monastic discipline, (i,e., *Vinaya)*, of the Mahāsaṅghikas and took it to China.

Mahāsāra Jātaka. This is the 92nd story of the *Jātaka*.

In former times Bhodhisattva was the minister of Brahmadatta, king of Vārāṇasī. Once the king was bathing in a pool in the garden with his queens. The ladies had put their ornaments beside the pool. A monkey seeing the opportunity stole a pearl necklace. When the loss was discovered, the king had every person and every place searched. A rustic who saw the commotion took to his heels. He was captured by the guards. When questioned, he confessed to have stolen the necklace. He thought that that was the best way of saving his life. He said that he had given it to the Treasurer. The Treasurer said that he had given it to the Priest, the Priest to the musician, the musician to the courtesan. As it was by this time late, the matter was put off till the next day. The alleged accomplices were kept in prison. Bodhisattva doubted their words. He asked the king's permission to investigate the matter. He had the prisoners watched and knew from their reported conversation that all of them were innocent. He then decided that it had been stolen by a monkey. He gave orders that a number of monkeys should be captured and turned loose again with strings of beads round their necks. The monkey who had stolen the necklace was filled with jealousy when she saw the others. She took out the necklace and put it on. The guards recovered the necklace from her.

Mahāsattva, "great being, one who has great essence", another term for *bodhisattva*.

MAHĀSENA (1), a name of Kārtikeya, *Mahābhārata*, II, ch. 11.

MAHĀSENA (2), king of Sri Lanka from c, AD 334 to c. 362, He built the largest irrigation tank and the largest *dāgaba* known upto that time. He was intolerant in religious matters, and forbade the people to give alms to the monks of the Theravāda sect, with the result that the monks of Mahāvihāra left for distant countries. Later when people revolted, he withdrew the order, and the monks also returned.

Mahāsiddha, "great perfect one", a person who by practising meditative discipline has attained *siddhi* (miraculous powers). See *aṣṭa-siddhi*.

Both in Lamaism and in Nātha-pantha, there is a tradition that there were 84 *mahāsiddhas*. (The number 84 is a conventional mystical number representing totality). The names of *mahāsiddhas* which are mentioned in Lamaism are Lūhi-pā, Līlā-pā, Virū-pā, Dombi Heruka, etc. The names of some of the *mahāsiddhas* of the Nātha-pantha are given in the first chapter of the *Haṭhayoga-pradīpikā*. These are Ādinātha, Matsyendra, Śabara, Cauraṅgī, Mīna, Gorakṣa, etc.

Mahaśīlavaj-Jātaka. This is the 51st story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as his son. On the death of his father he became the king. He was called Mahāśīlavān. One of his ministers intrigued with a lady in the palace. He was expelled and took service with the king of Kośala. He advised the king that Mahāśīlavān was a weak king. He never punished even criminals. The Kośala king sent some bandits to Vārāṇasī, and found that instead of being punished they were sent back with gifts. The Kośala king then invaded Vārāṇasī and captured Mahāśīlavān and his ministers. He buried them upto their necks in the cemetery. In the night when some jackals approached to eat them, Mahāśīlavān fastened his teeth in the neck of the jackal that came to eat him. The jackal started howling and his comapanions fled. In his struggles to get free, the jackal loosened the earth round Mahāśīlavān, who manged to free himself and then his companions.

Two *yakṣas* were quarreling in the cemetery about a dead body. Mahāśīlavān solved their dispute and with their help was carried to the room where the usurper was sleeping. When the latter showed signs of terror Mahāśīlavān told him what had happened and granted him forgiveness. His kingdom was then restored. He exhorted his subjects on the virtues of perseverance.

Mahāśivarātri, the 14th day of the dark half of each month is sacred to Śiva, and is termed Śivarātri. The most important *Śivarātri* is the one falling in the month of Māgha (January-February). It is called Mahāśivarātri. The worshippers observe fast on that day, and worship Śiva with *bilyā* leaves and keep *jāgara* (vigil) the whole night. Śiva saves such a worshipper from hell. The members of the Liṅgāyat sect visit their *gurus* on the following day and present them with gifts.

MAHĀSTHĀMAPRĀPTA, a *bodhisattva* who lives in the Sukhāvatī heaven. He is very popular among the "Pure Land" sects of Central Asia, China and Japan. He is represented as one of the triad standing on the left of Amitābha who is seated. Avalokiteśvara stands on the right of Amitābha.

MAHĀSTHĀNA, an archaeological site in the Bogra district of Bangladesh. A stone inscription discovered here mentions the place as Puḍanagala (Puṇḍranagara). The inscription is in the Brāhmī script of *circa* 3rd century BC. Excavations have also revealed a city of the Gupta period. A Viṣṇu temple of this period shows traces of restoration. The temple is adorned with ornamental bricks and sculptured terracotta panels. There was a *stūpa* belonging to the same period, but only the rectangular base of the *stūpa* exists. The *stūpa* was replaced by a temple during the period of the Senas. Some brick fortifications seem to belong to the Pāla period.

(The inscription mentioned above is damaged and only a few words can be made out. It appears to be an instruction to the keeper of the store house for grains. See also Sohgaura Bronze Plaque.)

Mahāsudarśana Jātaka. This is the 95th story of the *Jātaka*. Śārīputra, who was born in Nāla (same as Nālandā), died on the full moon of Kārtika. A fortnight later Maudgalyāyana also died. The Buddha was at that time in Jetavana. When he found two of his principal disciples dying in quick succession, the Buddha decided to go to Kuśīnagara and enter into *nirvāṇa* there. Ānanda requested him to go to Rājagṛha or some other big city for this purpose. The Buddha told him that Kuśīnagara was not a mean place. In the past, when he was a *cakravartī* king and was named Sudarśana, Kuśīnagara was his capital, and he had died there.

Mahāśuka Jātaka. This is the 429th story of the *Jātaka*.

In former times, Bodhisattva was king of the parrots. He lived on a fig tree, eating the fruits of the tree, and when they came to an end, he still lived on there eating the bark or shoots or whatever else he could find. His stoicism shook the throne of Śakra. He assumed the form of a goose and accompanied by his wife Sujā, visited the parrot and asked him why he did not go elsewhere. The parrot answered that he did not wish to forsake old friends. Śakra was pleased with the answer. He asked the parrot to ask for a boon. The parrot asked that the fig tree be made fruitful again, and this Śakra did.

Mahāsukhakāya, "existence in highest bliss". In Vajrayāna, i. e., the Tāntrika form of Buddhism, in addition of the "three bodies" (*Trikāya*) of a Buddha, there is a fourth body, the "body of happiness"(*sukhakāya*), with which the eternal Buddha embraces his Śakti, Tārā or Bhagavatī. This "highest bliss" (*mahāsukha*) is attained in the Buddhist Tāntrika religion, in like manner as the non-Buddhist Tāntrikas do by a ritual connected with the enjoyment of meat, intoxicants and sexual intercourse.

Mahāsutasoma Jātaka. This is the 537th story of the *Jātaka*.

Brahmadatta-kumāra, son of Brahmadatta, became king of Vārāṇasī when his father died. Bodhisattva was at that time the prince of the Kuru country. He was called Sutasoma. In their student days in Takṣaśilā, Sutasoma was a friend and private tutor of Brahmadatta-kumāra. Brahmadatta-kumāra was very fond of meat Once the meat prepared for him was eaten by dogs. The cook in fear of his life cooked some human flesh cut out from the body of a recently dead man. The king liked it, for he was a *yakṣa* in his previous birth, and ordered the cook to get human flesh every day. The cook killed a man daily for the king. One day he was caught. He said that he was doing it for the king. The people turned out the king who then lived in the forest by killing the stray travellers. Once he was chased by the retinue of a Brāhmaṇa who was caught by the king for his food. He was badly hurt on the foot while running away. He made a vow to a banyan tree that he would bathe its trunk with the blood of 101 kings if his foot were healed in seven days. The foot did heal within that time. With the assistance of a *yakṣa*, who had been his friend in a previous birth, he captured 100 kings whom he hung on the tree by means of cords passed through their hands. The god of the tree was alarmed and, on the advice of Śakra, appeared before the man-eater (who is called in the context *nṛmāṇsada*) and demanded that he should capture Sutasoma to complete the number of victims. The man-eater went to Sutasoma's park and waited for Sutasoma to come to take his ceremonial bath. On the way to the park Sutasoma had met a Brāhmaṇa, Nanda, who offered to teach him four verses learnt from the Kāśyapa Buddha, on payment of 4,000 pieces. Sutasoma promised to pay and learn them on his return from the park, but there he was caught by the *nṛmāṉsada*. Promising to return to the *nṛmāṉsada*, Sutasoma obtained leave to keep his appointment with Nanda. Sutasoma learnt the verses from Nanda and came back to the *nṛmāṉsada*, and went with him to the banyan tree. There he told the *nṛmāṉsada* of the verses he had learnt from Nanda. He also gave him a discourse on the virtues of truth. The *nṛmāṉsada* was greatly pleased and offered Sutasoma four boons. With the help of these boons Sutasoma not only got the freedom of the captive kings but also extracted a promise from the *nṛmāṉsada* that he would give up cannibalism. Sutasoma then took him back to Vārāṇasī, and restored him to his kingdom after first assuring the people that the king would never return to his former vicious habits.

(The story occurs in the *Jātakamālā* (31) also. It is named Sutasoma Jātaka there.)

Mahāsvapna Jātaka. This is the 77th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a hermit in the Himālaya. One night, Brahmadatta had 16 dreams. When he asked the Brāhmaṇas, they said that these presaged great harm to him. They suggested performance of *yajña*s to avert the danger. When preparations were being made for these, a young Brāhmaṇa protested. He told them that the Vedas did not say that killing animals would be beneficial to anybody; but they would not listen. Bodhisattva, through his insight, became aware of what was happening. He travelled through the air and took his seat in the park. The young Brāhmaṇa brought the king there and Bodhisattva explained to him the dreams to his satisfaction.

Mahāśvāroha Jātaka. This is the 302nd story of the *Jātaka*.

Bodhisattva was formerly the king of Vārāṇasī. Once he was defeated in a battle with the rebels in the frontier region. He fled on a horse. On the way he wanted to take refuge in a village. All the villagers except one fled when they saw an armed man. When this villager was assured that the armed man on the horse was not a rebel, he treated him hospitably. The king told the man when he was leaving that his name was Mahāśvāroha, and if he came to the capital he should be his guest. The king instructed the gate-keepers that if a man came enquiring for Mahāśvāroha he should be conducted to the palace. After some time this man was sent by the other villagers to carry a petition to the king. When he came to the capital and asked for Mahāśvāroha he was conducted to the king. The king entertained him lavishly and also gave him half his kingdom. When his ministers objected that a mere villager had been given half the kingdom; the king explained that he was a friend in need.

Mahat. "great", also called *buddhi* (intellect), is the first evolute from *Prakṛti* in the Sāṅkhya system. Prakṛti is a complex unity of the three *guṇas*, viz., *sattva*, *rajas* and *tamas*. These three are in absolute equilibrium, in the beginning. Creation starts when this equilibrium is disturbed by means of preponderance of one *guṇa* over the rest, and *mahat* is the first evolute. It is characterized by the preponderance of the *sattva* element. The second evolute is *ahaṅkāra* (q. v.).

Mahā-Ukkusa Jātaka. See under the Sanskrit name Mahotkrośa. Jātaka.

Mahā-unmārga Jātaka. This is the 546th story of the *Jātaka* Bodhisattva was once born in Mithilā. He was named Mahauṣadha. From his early childhood he gave evidence of his unusual ability, The king of Mithilā heard of the boy, and made him one of his ministers, though he was only seven years old. Senaka and three other ministers of the king did not like this. One day Mahauṣadha saved queen Uḍumbarā from the unjust wrath of the king, and ever after she was his firm and loyal friend. Mahauṣadha was on many occasions called upon to match his wit against the senior ministers, and on each occasion he emerged triumphant. Thus Mahauṣadha became a trusted minister of the king. (Some parts of the Mahā-unmārga Jātaka illustrating these and similar other things are separately named as Bhūripraśna Jātaka, Devatā-praśna Jātaka, Kakaṇṭaka Jātaka, Khadyota-prāṇaka Jātaka, Meṇḍaka Jātaka, Udaka-rākṣasa Jātaka, etc.). King Brahmadatta of Uttara-pañcāla had evil designs against the king of Mithilā. Mahauṣadha worked hard and made them friends.

Mahā-unmārga Jātaka is the longest story in the *Jātaka*.

MAHĀVAGGA, is the first book of the *Vinaya-piṭaka* It deals with the rules and regulations for the life of the *bhikṣus* and for the discipline of the monastery. The first chapter of the Mahāvagga contains the early history of the Buddha's mission, when many persons including Śārīputra and Maudgalyāyana joined the Order.

MAHĀVAIROCANA-SŪTRA, the principal scripture of the large Japanese sect known as Shingon (q.v.). The Sanskrit text was taken to China and translated into the Chinese by Śubhakarasiṇha in c. 725. Later a Japanese translation was made. The teachings of this *Sūtra* have been called cosmotheism. They centre upon Vairocana the supreme cosmic Buddha.

MAHĀVAIROCANA, name of a form of Vairocana, a *dhyāni-buddha*.

Mahāvāṇija Jātaka. This is the 493rd story of the *Jātaka*.

Once a company of merchants lost their way in the forest. They were without food and water. They saw a banyan tree whose leaves were moist. They cut off a branch of the tree and a stream of water flowed out of it. Then they cut another branch and food came out of it. A third branch produced a company of girls, and the fourth produed gems and other precious things. Overcome by greed they thought of uprooting the tree. Bodhisattva who was their leader tried to prevent them, but they would not listen. The *Nāga*-king who lived in that tree ordered his followers to slay all the merchants except the leader. The *Nāgas* escorted Bodhisattva home with all the treasures.

MAHĀVAṈSA, "The Great Chronicle", a historical chronicle of Sri Lanka written in the 5th or the 6th century by Mahānāma, a Buddhist monk. It deals with the history of Buddhism in the island and also with the dynastic history of Sri Lanka from about the 6th century BC to the 4th century AD. It is generally based on oral tradition and on the earlier work *Dīpavaṉsa* ("Chronicle of the Island").

MAHĀVASTU, "Great Story", is a legendary life of the Buddha. The work calls itself as belonging to the Lokottaravādins of the Mahāsaṅghikas. The work treats the life of the Buddha in three sections. The first of these begins with the life of the Bodhisattva at the time of the Buddha Dīpaṅkara, and tells of his existence at the times of the other former buddhas. In the second section the Bodhisattva is with Tuṣita gods, and he determines to attain rebirth in the womb of Queen Māyā. Then it relates the story of his birth, departure from home, conflicts with Māra and enlightenment. The third section relates the history of the first conversions and rise of the monastic community.

The work is also called *Mahāvastu-avadāna*. It contains many *jātaka* and *avadāna* stories. It is written in mixed Sanskrit, and some parts of it might have been compiled before the beginning of the Christian era.

MAHĀVIDYĀ ("great knowledge"), see Daśa-Mahāvidyā.

MAHĀVIHĀRA, Buddhist monastery at Anurādhapura, the ancient capital of Sri Lanka. It was built by king Devānampiya Tissa in the 3rd century BC, shortly after his conversion to Buddhism. Until about the 10th century, Mahāvihāra was a great cultural centre and the chief stronghold of Theravāda Buddhism. In the 1st century BC, a heterodox group of monks broke away and formed the Abhayagiri Vihāra. Mahāvihāra ceased to be a viable force in the religious life of Sri Lanka by about the 11th century.

MAHĀVĪRA, was the epithet of Vardhamāna, the 24th *tīrthaṅkara* of the Jainas. He reformed this religion and laid firm foundations for it. He was a contemporary of the Buddha, and is referred to as Nigantha-Nātaputta (Nirgrantha-Jñātraputra) in the Buddhist texts. He was born in a suburb of Vaiśālī in Bihar. He was the second son of Siddhārtha, a local chief, and Triśalā. According to the Śvetambaras, Mahāvira married and had a daughter. When his parents died, he left home with the permission of his elder brother, and wandered about as an ascetic. He was then thirty. During the second year of his wanderings, Mahāvīra gave up all clothes. At the age of 42 Mahāvīra obtained *kevala-jñāna*, supreme knowledge. He then became a teacher of Jaina religion by adding *brahmacarya*, celibacy, as an additional vow of the Jaina monks. Most of his life was spent in Bihar and neighbouring areas. He died at the age of 72, in a village called Pāvā, near Rājagṛha. The news of his death was conveyed to the Buddha by a disciple of the latter (*Majjhima-Nikāya*, Samagama-sutta, 3.14)

MAHĀ VĪRA CARITA, a drama in seven acts, by Bhavabhūti, depicting the early life of Rāma, It begins a little before his marriage and ends with his return from Laṅkā and coronation. The seed of dramatic conflict and movement is found in Rāvaṇa's discomfiture as a suitor by the rejection of his messenger and by the betrothal of Sītā to Rama in the *svayaṉvara*. Ravaṇa desires for revenge at this insult. The characteristic sentiment of the drama is *vīra-rasa* or heroic.

Mahā-vrata. "Great Vow". These are five: *ahiṉsā*, abstinence from injury; *satya*, veracity; *asteya*, abstinence from theft; *brahmacarya*, continence; and *aparigraha*, abstinence from avariciousness. "They are the Great Vow, universal, and not-limited by life-state, space, time, and circumstance" (*Yoga-sūtra*, of Patanjali, II, 31). They are also the *Mahā-vrata* of the Jainas, and are to be observed strictly by the Jaina ascetics. Jaina householders should observe them to the extent possible. They are then called *Anu-vrata*.

Mahāvyāhṛti. The *vyāhṛtis* (mystic words), are ususally counted to be seven, viz., *Bhuḥ*, *Bhuvaḥ*, *Svaḥ*, *Mahaḥ*, *Janaḥ*, *Tapaḥ*, and *Satyam* (Vāsiṣṭha, 25. 9). Of these the first three are called *Mahāvyāhṛtis* (The great *vyāhṛtis*). See also *Gāyātrī*.

Mahāyajña, ("great sacrifice"), see *pañca-mahāyajña*.

Mahāyāna, "great means of salvation", the name of a new school of Buddhism which arose in north west India sometime within the period first century BC. to first century AD. The school called itself Mahāyāna because it claimed itself universalist in intention and scope. (See Hīnayāna.) Mahāyāna gave greater emphasis to the virtue of compassion than had been the case in the Hīnayāna school. Mahāyāna was essentially the doctrine of the *bodhisattva*. The highest aspiration of every Buddhist should be to become a *bodhisattva*. The goal of a Buddhist life, according to the Hīnayāna, on the other hand was to become an *arhat*.

Mahāyāna relegated the bulk of the old *Āgama*s to the level of inferior teaching, and produced and revered a new and indefinite corpus of *sūtra*s in a language now called Buddhist Hybrid Sanskrit (q. v.).

Mahāyāna spread to Tibet, China, Korea and Japan. From China it spread to Viet Nam.

MAHĀYĀNA-DEVA, the name by which the Mahāyānists of India called Hiuen Tsang. The Hīnayānists called him Mokṣa-deva.

MAHAYANA-ŚRADDHOTPĀDA, "Origin of the Mahāyāna Faith". is a work which attempts a synthesis of the teachings of the Mādhyamika and Vijñānavāda schools. It is attributed to Aśvaghoṣa. The work is unknown in Sanskrit, and only Chinese texts exist. Hiuen Tsang is said to have made a translation from Chinese into Sanskrit. Some scholars think that *Mahāyāna-śraddhotpāda* is a Chinese and not a Sanskrit work.

MAHĀYĀNA-SŪTRALAṈKĀRA, a philosophical work written from the Yogacāra-Vijñānavāda point of view. The Tibetan Bu-ston in his "History of Religion" ascribes the work to Maitreya and its commentary to Vasubandhu. Some modern scholars believe that both these are by Asaṅga.

Mahā-yuga, same as *catur-yuga*, consisting of 43,20,000 years. See *Kalpa*.

MAHENDRA (1), one of the seven important mountain ranges known as Kula-parvatas (q. v.). Hanumān stood on this mountain and jumped across the sea to Laṅkā (*Rāmāyaṇa*, V, ch. 1). Mahendra is the entire range of hills extending from Orissa to the district of Madura.

MAHENDRA (2), (Pali Mahinda), son of Aśoka. He went to Sri

Laṅka with his sister Saṅghamitrā and converted king Devānampiya Tissa and the royal family to Buddhism. Mahendra's name occurs in the Sinhalese chronicles *Dīpavaṉsa* and *Mahāvaṉsa*. His name is not found in the Aśokan inscriptions.

MAHENDRAPĀLA, succeeded his father Bhoja I in about 885, as the Pratihāra Emperor. He conquered Magadha and part of North Bengal, and his empire extended from the Himālaya to the Vindhya and from the Eastern to Western Ocean. The celebrated poet Rājaśekhara was his *guru*, or spiritual preceptor. Mahendrapāla died near about 908.

MAHENDRAVARMAN I (c. 600–c. 630), was one of the greatest sovereigns of the Pallava dynasty. He gave up Jainism, and became a Śaiva under the influence of the saint Appar. He constructed many rock cut temples. He was also the author of the farce *Mattavilāsa–prahasana*. The long drawn Pallava–Cālukya conflicts started during his reign. He suffered defeat under the Cālukya king Pulakeśin II.

MAHEṢA or **MAHEṢVARA**, "the great Lord", name of Śiva as the Supreme Lord, also called Mahādeva.

The Hindu god Śiva is found under the name Maheśa in the pantheon of Mahāyāna Buddhism also.

MAHEŚVARĪ, ["the (Śakti) of Maheśvara, Siva"], one of the *saptamātara* (or *aṣṭamātara* or *navaśakti*). She symbolizes *lobha* (greed) or *krodha* (anger).

MAHESWAR, an archaeological site on the Narmadā. Pottery associated with the Malwa Culture have been found here. See also Navdatoli.

MAHĪ, is one of the five great rivers of India mentioned in the Buddhist texts. See Aciravatī.

Mahi-durga, a fort made of stone and brick. See *ab–durga*.

Mahilāmukha Jātaka. This is the 26th story of the *Jātaka*.

In former times Bodhisattva was a minister of Brahmadatta, king of Vārāṇasī. Bramadatta's state elephant, called Mahilāmukha, was gentle and good. One day thieves sat down beside his stable and talked of their plans of robbery and murder. This happened several days in succession. Mahilāmukha who listened to them became cruel and one day he killed his keepers. The king sent Bodhisattva to investigate the matter. He discovered what had happened. He made good men sit outside the stables and talk of various virtues. The elephant regained his former goodness and gentleness.

Mahimā one of the eight *siddhis*. See aṣṭasiddhi.

MAHIMABHAṬṬA or Rājānaka Mahiman (c. 1000–1100), author of *Vyakti-viveka* was a literary critic, and beloged most probably to Kashmir. In his work he challenged the *dhvani* (q. v.) theory of Ānandavardhana. He disagreed with the latter on the point about *vyañjanā* (the function of suggestivity) of words in literature. He advanced the theory that the "suggested sense" in poetry is arrived at indirectly through *anumiti* (inference) not directly by a "suggestive function" of the words.

MAHINDA, see Mahendra (2).

MAHIPĀLA I, a king, of the Pāla dynasty, ascended the throne in c.988. At that time the Pāla kingdom had been reduced to a small territory in South Bihar. Mahipāla was successful in recovering North Bihar, but he failed in his attempt to recover other areas except perhaps a small part of West Bengal. He ruled for over 50 yea . He constructed and repaired a large number of religious buildings in important places such as Vārāṇasī (including Sārnāth) and Nālandā.

Mahiṣa Jātaka. This is the 278th story of the *Jātaka*.

In former times, when Brahmadata was the king of Vārāṇasī, Bodhisattva was a buffalo in the Himālaya. A monkey was in the habit of fouling his body, and pulling his horns. A tree-god asked him why he endured it. Bodhisattva, who practised patience and charity, said that he did not want to kill the monkey himself. Once when Bodhisattva was away, the monkey played the same tricks with another buffalo who trampled him to death.

Mahīśāsaka, an ancient Buddhist sect. It is said to have originated because of some difference of opinion in the first Buddhist Council. The Mahīśāsakas believed that the state of *arhat* was not subject to retrogression. They also believed that the *saṅgha* included the Buddha, and therefore a gift given to the former was more meritorious than one given to the Buddha only. This was one of the points on which the Dharmaguptakas (q.v.) differed from them.

MAHIṢĀSURA, "Buffalo–demon", a powerful demon. He led the other demons and beat the gods. Kārtikeya was then born as the commander in chief of the gods. He killed Mahiṣâsura and defeated the army of the demons (*Mahābhārata*, III, ch.230)

According to the *Mārkaṇḍeya-purāṇa* (ch.83), this demon was killed by Durgā. Hence she is called *Mahiṣāsuramardinī*.

(According to the *Kumārasambhava* of Kālidāsa, Kārtikeya was born as the commander in chief of the gods to kill a demon named Tāraka who was harrassing the gods.)

MAHIṢĀSURAMARDINĪ or **MAHIṢAMARDINĪ**, "slayer of the buffalo demon", name of one of the principal forms of Durgā, under which she killed the buffalo–demon. She is 8 or 10 or 18–armed, and carries weapons in all her hands. She is shown treading with one foot her vehicle, a lion, and with the other foot upon the subdued buffalo–demon.

The story of killing this demon is from the *Mārkaṇḍeya–purāṇa* (ch.83), i.e., the third chapter of the *Caṇḍī*). Mahiṣamardinī images are found all over the country. A number of these images have been found in Afghanistan. They are also found all over Java. In this last country, she is generally 8–armed. She stands brandishing her weapons on the buffalo body of Mahiṣâsura who is seen emerging from the beast's neck to resume his demon shape.

MAHIṢMATĪ, a city founded by king Mahiṣmān (Mucukunda), on the bank of the Narmadā (*Harivaṇśa*, I, ch.30). It was the capital of king Kārtyavīrya.

MAHOBA, ancient Mahotsavanagara, is in the Hamirpur district of Uttar Pradesh. It was one of the capitals of the Candella kings. They beautified the place with many temples and sculptures. The temples are all in ruins. Some of the sculptures are Buddhist. They appear to be all from the workshop of one sculptor, Śrī Satana. He is described in an inscription as *sakala-śilpa-vidyā-kuśalaḥ* (adept in all arts).

MAHODOYA, another name of Kanauj (*Abhidhānacintāmaṇi* IV, 39). It was founded by Kuśanābha (*Rāmāyaṇa*, I, ch.32).

MAHORAGA, the serpent Śeṣa (*Raghuvanśa*, XII, 98), or any other great serpent.

Mahotkrośa Jātaka. This is the 486th stoɹy of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārānasī, a pair of hawks lived on an island in a lake. They made friends with an osprey, a lion and a tortoise who also lived on the lake. The hawks had two sons. One day, some men, wandering about in search of food, lay down under the tree where the hawks lived and kindled a fire to keep away the insects. The smoke disturbed the young ones and they set up a cry. The men heard this, and wished to get the birds for food. The she-hawk perceiving the danger, sent her husband to summon their friends. First came the osprey who brought water from the lake and quenched the fire every time it was lighted. When he was tired, the tortoise sent his son with mud from the lake, which he put on the fire. The men caught the tortoise and tied it with creepers, but he plunged into the water dragging the men with him. Then the lion appeared and at his first roar the men fled, and the friends rejoiced over the firmness of their friendship.

Bodhisattva was the lion.

MAIṂ, form of a yellow *bījamantra* from which Maitreya originates.

MAINĀKA, name of a sub-marine mountain. When Hanumān leapt from India for Laṅkā, Samudra requested Maināka to raise his head above the water line to provide a resting place for Hanumān. Maināka told Hanumān that in the *Satya Yuga* all the mountains had wings. Indra clipped these wings, but Maināka could escape with his wings by hiding in the sea (*Rāmāyaṇaa*, V, 1; also *Kumārasambhava*, I.20). According to the *Mahābhārata* (Vana P. ch.89), Maināka is a mountain in the west of India.

MAINĀMATĪ. Ruins of Buddhist monasteries built of brick and decorated with terracotta reliefs have been found near the village of Maināmatī in the Comilla district of Bangladesh. The layout of the monasteries seems to have been the same as that at Pāhārpur, i.e., a *stūpa* in the centre of a large court surrounded by walls. From the style of the sculpture, these have been tentatively dated to the 8th–9th century. Gold, silver, and copper coins, bronze figures of the Buddha, copper jars and cooking pots have been found in later excavations. One interesting find is a 22 centimetre copper plaque bearing a circular emblem representing a humped bull.

Maināmatī is the site of Paṭṭikerā, the capital of a kingdom in the 11th century. All memory of this kingdom is now lost. The name appears in some Burmese and Nepalese records.

MAITRAKA, a dynasty which ruled over Saurāṣṭra and Gujarat from the 5th to 8th century. The Maitraka kingdom was established by Bhaṭārka, a Gupta general. Its capital was Valabhī. Śilāditya I was the most powerful ruler of this dynasty. Under him the kingdom extended upto Malwa and Rajasthan. The last Maitraka king was Śilāditya VI. He was killed in c. 780 by the Arabs who razed the capital.

The Maitrakas were great patrons of religious foundations. Valabhī was an important centre of Buddhism. Hiuen Tsang visited Valabhī during the reign of Dhruvasena II, a nephew of Śilāditya I. According to tradition, it was in Valabhī that the canon of the Śvetâmbara Jainas was codified.

MAITRĀVARUṆA, "son of Mitra and Varuṇa", patronymic of Agastya aud Vasiṣṭha (qq.v.).

MAITRĀYAṆĀ UPANIṢAD, also called *Maitrāyani-brāhmaṇa-upaniṣad*, is a *Upaniṣad* of the *Maitrayaṇī Saṇhitā*, the text of one of the schools of the Yajurveda. Some of the technical terms of the *Yoga*, for instance, *Prāṇayāma*, *Dhyāna*, *Dhāraṇā*, etc. are found for the first time in this *Upaniṣad*.

MAITRĀYAṆĪ SAN̲HITĀ, name of a recension of the Kṛṣṇa Yajurveda.

MAITREYA, (Pali, Metteyya; Chinese, Mi-lo-fo; Japanese, Miroku), the future Buddha. He resides at present as a *bodhisattva* ("Buddha-to-be") in the Tuṣita heaven. When the teachings of Gautama Buddha have completely decayed he will descend to earth to preach the *dharma* ("law") again. Maitreya is worshipped alike by the Hinayānists and the Mahāyānists.

MAITREYANĀTHA was most probably the real founder of Yogācāra school of Buddhism. (The school teaches the *Vijñānavāda*, i.e., that nothing exists outside consciousness.) He was the author of *Abhisamayālaṅkāra-kārikās*. The work was translated into Chinese between AD 261 and 316.

MAITREYA-RAKṢITA, grammarian and author of *Tantra-pradīpa*, a commentary on the *Nyāsa* of Jinendrabuddhi. He also wrote *Dhātupradīpa*, based on the *Dhātupāṭha* of Pāṇini. The earliest commentator to quote him was Sarvānanda (AD 1159). Maitreya-rakṣita was a Buddhist.

MAITREYĪ, one of the two wives of the sage Yājñavalkya. The other was Kātyāyanī. "Now when Yājñavalkya was going to enter upon another state he said; 'Maitreyī, verily I am going away from this my house (into the forest). Forsooth, let me make a settlement between thee and that Kātyāyanī (my other wife)'.

"Maitreyī said: 'My Lord, if this whole earth, full of wealth, belonged to me, should I be immortal by it?'

" 'No', replied Yājñavalkya, 'like the life of rich people will be thy life. But there is no hope of immortality by wealth.'

"And Maitreyī said: 'What should I do with that by which I do not become immortal? What my Lord knoweth (of immortality), tell that to me.'

"Yājñavalkya replied 'Thou who art truly dear to me thou speakest dear words. Come, sit down, I will explain it to thee, and mark well what I say.'......" *Bṛhadāraṇyaka Upaniṣad*, II,4

Maitribala Jātaka. This is the eighth story of the *Jātakamālā*.

Bodhisattva at one time was the king Maitribala. Five *yakṣas* whom their lord had banished from his dominion came to his kingdom. These five were *ojohāras* (that is, vigour-bereaving spirits). But then they found that they had no influence on the people of that place. They found that it was the virtue of their king Maitribala that was protecting the people. They thus decided to kill the king. They went and asked the king for food, and when the king agreed to give them whatever they desired, they said that they would eat nothing but human flesh. So the king cut his veins and gave them his blood to drink, and cut out his flesh for them to eat. They left marvelling at his virtue. Śakra the king of heaven saw that the earth was trembling at the prospect of the king dying. He came down from heaven and made the king whole.

The story is not found in the *Jātaka*.

MAJAPAHIT EMPIRE, the last Indianized kingdom of Indonesia existed between the 13th and 15th centuries. The power of the Majapahit reached its height in the mid-14th century under the leadership of King Hayam Wuruk (q. v.) and his prime minister, Gajah Mada (q.v.). The Empire came to an end with the rise of Islamic states in Java in the late 15th or early 16th century.

Majjhima-bhāṇakas, are the reciters of the *Majjhima Nikāya*. At the First Buddhist Council (see Buddhist Councils) the duty of learning the *Majjhima Nikāya* and of handing it down intact was entrusted to the "school" of Sāriputra.

MAJJHIMA NIKĀYA, the second of the five *nikāyas* (books) of the *Sutta Piṭaka*. It contains 152 *suttas* (discourses) of medium (*majjhima*) length. It discusses the cardinal teachings of Buddhism. At the First Buddhist Council the duty of learning the *Majjhima Nikāya* and of handing it down intact was entrusted to the "school" of Sāriputra.

The Chinese version, which is not much different from the Pali version, preserves the lost Sarvāstivāda collection.

MAJUMDAR, Nani Gopal was born in the Jessore District, now in Bangladesh, in 1897. He was educated at the Calcutta University. He joined the Archaeological Department in 1927, and carried out excavations at many places including Mahāsthāna. He earned fame by discovering Chanhu-daro, Amri, and other Harappan and pre-Harappan sites in Sind. His work *Explorations in Sind* was published in 1934. He was killed by Hūr dacoits in Sind on 11.11.1938 while he was on an archaeological expedition.

MAJUMDAR, Ramesh Chandra was born on 4.12.1888 in a village in the Faridpur district, now in Bangladesh. He was educated at the Calcutta University from where he obtained his Ph.D. degree on his work "*Corporate Life in Ancient India.* He joined the teaching staff of the Dhaka University when it was founded in 1921, and rose to become Professor of History there. In 1937 he was made the Vice Chancellor of the same University. After retirement from Dhaka, he served for two years as the Principal of the College of Indology in the Banaras Hindu University. In 1920s he travelled in countries of South East Asia and wrote several books on the history of Indian Civilization in these countries. In 1951 he started his work as General Editor of the *History and Culture of the Indian People.* This work in eleven volumes gives the history of India from the Vedic Age to the present day. The work was completed in 1977. A large part of this work was written by Majumdar himself. Majumdar died in Calcutta on 12.2.1980. Among his other works are: *Ancient Indian Colonies in the Far East*, 3 Vols., (1927-1938); *Kambujadesa*, (1944); *Inscriptions of Kambuja* (1953); etc.

MAKA, name of a king referred to by Aśoka in his 13th Rock Inscription as one whose kingdom was on the west of the kingdom of the Yona king Antiyoga (Antiochus). Aśoka claimed that he made conquest by *Dharma* (by converting to Buddhism ?) of Maka's kingdom. Maka has been identified with Magas, king of Cyrene from 300 to 250 BC. Cyrene was a kingdom to the west of Egypt.

MĀKANDĪ, a city in southern Pāñcāla, on the south bank of the Gaṅgā. Drupada was the ruler of this region (*Mahābhārata*, I, ch. 138). Mākandī was also the name of one of the five villiages which the Pāṅdavas said they would accept in lieu of their share in the Kuru kingdom (*Mahābhārata*, V, ch. 30).

Makara, a mythological sea-monster. Makara is represented with a fish's tail and (often) an elephant's trunk. Makara is the vehicle of Gaṅgā, and also of Varuṇa.

Makara is also the name of the tenth *rāśi* or sign of the zodiac, i.e., of Capricornus.

MAKARA-DHVAJA or **MAKARA-KETU**, "banner marked with a *makara*", an epithet of Kāma.

Makara-saṅkrānti, "the passage (of the sun) into the (*rāśi*) Capricornus", name of a festival. This occurs about January 14. In Tamil Nadu the day is celebrated as a harvest festival. It is called Poṅgal.

Makasa Jātaka, Sanskrit: "Maśaka Jataka" (q.v.).

MAKHA, a mythical being. He was slain by the descendants of Bhṛgu (Ṛgveda, IX, 101, 13). (In other places in the Ṛgveda (I, 134, 1 etc), the term *makha* denotes a *yajña* or sacrifice.) In the *Taittirīya Saṉhitā* (III,2.4) Agni, Rudra and Indra have been called killers of Makha.

Makhādeva Jātaka. This is the 9th story of the *Jātaka*.

In former times, Makhādeva was king of Mithilā. He told his barber that if he noticed a grey hair on his head, he should tell him. When he was 82,000 years old, the barber noticed a grey hair on his head. Makhādeva had still 84,000 years to live, but he handed over his kingdom to his son and became an ascetic. He went to Brahmaloka after his death. Then he was born as Nimi, king of Mithilā. Makhādeva was Bodhisattva.

Makkatāyam, the system of inheritance of property in the male line. The system existed in the Malabar Coast side by side with the *Marumakkatāyam* (q.v.). *Makkatāyam* was prevalent among the Nambūdiri Brāhamaṇas.

MAKKHALI GOŚĀLA, leader of the sect of Ājīvikas at the time of the Buddha and Mahāvīra. See Gośāla.

MALALASEKERA, G.P. was born in 1899. He was Professor of Pali and Buddhist Civillization at the University of Ceylon

(Sri Lanka). He compiled the *Dictionary of Pali Proper Names*, Vol.I (1937), Vol.II (1938). In 1955 he started editing the *Encyclopaedia of Buddhism*, but could complete only the first three volumes (of which the last term was Burlingame), when he died on 23.4.1973. Among his other works are *The Pali Literature of Ceylon*, (1928); *The Mahāvaṇsa Ṭikā* (ed), (1936); *The Extended Mahāvaṇsa* (1937) etc.

Mala-māsa, "impure month", an intercalary month. See *adhika-māsa*.

MĀLATĪ-MĀDHAVA, a drama in 10 acts by Bhavabhūti. The main plot of the story moves round the love of Mādhava, a young student and Mālatī, daughter of a cabinet minister; it is thwarted by the interposition of a powerful suitor in Nandana, nominated by the king. The story ends with achievement of success, partly through accidents and partly through the diplomacy of a shrewd, resourceful and kind-hearted Buddhist nun, Kāmandakī, a friend and classmate of the fathers of Mālatī and Mādhava.

MĀLAVA, name of a people. They were probably the same as the Malloi mentioned by the Greek historians; they lived in the lower Ravi valley. Alexander was severely wounded in his battle with the Malloi (Diodorus Sicilus, *Bibliotheca Historica*, chs. 98–99). The Mālavas are mentioned again in the Allahabad Inscription (line 22) of Samudragupta. At that time they occupied south eastern Rajasthan. The Mālavas later moved further east and gave their name to the region now known as Mālwā in western Madhya Pradesh.

MĀLAVIKĀGNIMITRA, a drama in four acts by Kālidāsa. Agnimitra is a carefree and courteous gentleman, on whom the burden of kingly responsibilities sits lightly. He is no longer young, but no less ardent. He has great capacity for falling in and out of love. Mālavikā is a naive girl with nothing but good looks and willingness to be loved by the incorrigible king-lover. The interest of the theme is enhanced by the complications of the passionate impetuousity and jealousy of the young discarded queen Irāvatī, which is finally shown off against the pathetic dignity and magnanimity of the elderly chief queen Dhāriṇī.

MALAYA, name of a mountain, the southern part of the Western Ghats south of the Kāverī. *Candana* (sandal) grows here; for. another name of *candana*, according to the *Amarakośa* is *malayaja*, product of the Malaya (mountain).

Mālinī, name of a metre. It has 15 syllables in each quarter with *yati*s or pauses at the end of the 8th and the 15th syllables. An example of this metre is the last stanza of the first canto of the *Kumārasambhava*. (All other stanzas of this canto are in *Upajāti*.)

MĀLINĪ, a river west of Ayodhyā, and probably a tributary of the Sarayu. The messengers sent from Ayodhyā to Kekaya to bring back Bharata first crossed this river and entered the country of Aparatāla (*Rāmāyṇa*, II ch. 68). Kaṇva's hermitage where Śakuntalā was brought up was situated on this river (*Śakuntalā*, III, v. 5).

MALLANĀGA, author of the *Kāmasūtra*. Vātsāyana was his clan name.

MALLI, name of the 19th *tīrthaṅkara* of the Jainas. According to the Digamabaras Malli was a male, but according to the Śvetāmbaras Malli was a female. Malli's emblem is *kamaṇḍalu*, a water pot.

MALLIKĀ-MĀRUTA, a drama of the *prakaraṇa* type, in 10 acts, by Uddaṇḍin or Uddaṇḍanātha. It is an imitation of the *Mālatī-Mādhava*. It describes the love of Mallikā, daughter of a *Vidyādhara* king and Māruta a Kuntala prince. It was composed in the 17th century.

MALLIKĀRJUNA, name of a form of Śiva; name of one of the *Jyotirliṅga*s (q. v.).

MALLINĀTHA, (c. 14th century), also called Peḍḍa Bhaṭṭa, was a great commentator on poetry. Little is known about him. He might have belonged to South India. Mallinātha wrote commentaries on Kālidāsa's *Meghadūta*, *Raghuvaṅsa*, and *Kumārasambhava;* and also on *Kirātārjunīya*, *Naiṣadheya*, *Śiśupālavadha*, etc.

Malwa Culture, named after the Malwa region. Important sites include Navdatoli, Nagda, Eran, Maheshwar, etc. The pottery is made of coarse clay and is low fired. However, this is compensated by the elaborate treatment of the surfaces by means of thick slip of reddish to pink colour and profuse decoration in black, over it. The culture is dated to c. 1600 BC.

Malwa Painting, a Rajput school of miniature painting which flourished in Malwa and Bundelkhand in the 17th and 18th centuries. The subjects of the paintings were mostly the love scenes of Rādhā and Kṛṣṇa. The school was conservative and showed little development through the years. The backgrounds were black and chocolate, and the architectures were painted in bright colours.

MĀMALLAPURAM, same as Mahābalipuram (q. v.).

MAMMAṬA, (c. 1100), was a supporter of the *dhvani* theory in poetics. He set out the theory in his *Kāvyaprakāśa* in a complete and careful form in the shape of *sūtras*, with a commentary. He was assisted in writing parts of a few chapters of the *Kāvyaprakāśa* by Alaṭa (Alaka, Allaṭa).

Manaḥśila, red arsenic. Śiva's attendants wore birch-bark clothes smeared with *manaḥśila* (*Kumārasambhava*, I, 55).

Manas, "mind", is an aid in acquisition of knowledge through other senses. It is also a means of experiencing pain, pleasure, hunger, etc., i. e., it is a direct means of securing for the self the knowledge of certain internal states. Thus it acts also as an organ of sense, *jñānendriya*. Since it has the power of determining and shaping the impression of senses, it is an organ of action, *karmendriya* (q. v.), also. *Manusmṛti*, II, 92.

In the Sāṅkhya system, *manas* evolves after *ahaṅkāra*, and along with the five organs of sense, the five organs of action and the five *tanmātras*.

MANASĀ, a folk goddess of snakes, worshipped mainly in Bengal and parts of north eastern India. Apparently she was a local goddess who was later incorporated in the classical pantheon and given a pedigree. She is said to be the daughter of Kāśyapa and Kadru or of Śiva, and is the sister of Vāsuki, the king of snakes. She is the wife of the *ṛṣi* Jaratkāru. She has special power in counteracting the venom of snakes, and hence is called Viṣa-harā.

MĀNASA, name of a lake in Tibet. It was created near the Kailāsa mountain, by the mind (*manas*) of Brahmā (*Rāmāyaṇa*, I, ch. 24); hence the name.

MANASĀ-MAṄGAL, "auspicious poem eulogizing Manasā", generic name of such Bengali poems. The basic story is that of the goddess Manasā who seeks to be worshipped by men. To establish her own worship she successively conquers the worshippers of other deities. Manasā-maṅgal poems were written down in the 16th and 17th centuries, but they contain elements which are older.

Mānasa-putra (s), "mind (born) sons". According to the *Viṣṇu-purāṇa* (I, 7.4-5), Brahmā as Prajāpati had nine mind-born sons. They were, Bhṛgu, Pulastya, Pulaha, Kratu, Aṅgirā, Marīci, Dakṣa, Atri and Vasiṣṭha. They were also called Brahmā or Prajāpati. Other *Purāṇa*s give lists of seven or ten *mānasa-putra*s of Brahmā.

MĀNASĀRA, a work on the *śilpa-śāstra* which comprises architecture, town planning and iconography. It goes into all these subjects in great detail. For instance, one chapter (ch. 68) is devoted to the method of casting images in metals. It describes 16 types of village and town plans. It describes the attributes and the proportions of the body of a large number of deities. The original work might have been composed in the Gupta period. The extant work is a later version, and is ascribed to sometime between the 11th and 15th centuries.

MĀNASĪ, name of the *yakṣiṇī*, according to the Digambaras, attending on Dharmanātha, the 15th *tīrthaṅkara* of the Jainas. The name of this *yakṣiṇī*, according to the Svetāmbaras, is Kandarpā. Mānasī is also the name of a *vidyādevī* (q. v.).

MĀNASOLLĀSA, also called *Abhilaṣitārtha-cintāmaṇi* is an encyclopaedic work by the Cālukya king Someśvara III (1126-1138).

In five books of 20 chapters each, it deals with 100 different topics connected with the royal household and royal court. Some of the subjects dealt with are: general and religious ethics, social service, manufacture of idols, diseases and their remedies, polity, private and interstate law, architecture, painting, various forms of amusements, preparation of calendars, astrology, augury, mining, alchemy, cookery, marriage and child rearing, etc. The author devotes 2500 verses to music and musical instruments.

MĀNAVA-DHARMAŚĀSTRA, same as *Manusmṛti* (q. v.).

MĀNAVA DHARMA-SŪTRA, a work no longer extant. Some scholars in the 19th century were of the view that this work was the basis of the *Mānava Dharma-śāstra* or *Manusmṛti*. Kane in his *History* of *Dharmaśāstra* (Vol. I, pp. 143–49) says that there is no basis for this view.

MĀNAVA-ŚRAUTASŪTRA is connected with the *Maitrāyaṇi Saṉhitā* of the Yajurveda. It belongs to the Mānavas who were a sub-division of the Maitrāyaṇiyas. It is one of the oldest works of its class.

MĀṆḌAKARṆĪ, a sage who dwelt in the Daṇḍaka forest, and whose severe penances so alarmed the gods that they sent five *apsarā*s to beguile him. They succeeded in doing so. The sage then regaining his youth began to live with them in a cave under the Pañcāpsara lake which he formed himself. *Rāmāyaṇa*, III, ch. 11

MANDĀKINĪ (I), a river which flowed by the Kailāsa mountain (*Rāmāyaṇa*, VII, ch. 11).

It is identified with the river Kāligaṅgā which flows through Kedārnāth in the Himālaya.

MANDĀKINĪ (2), name, in Buddhist geography, of one of the seven great lakes of the Himālaya. There is a spot on the bank of this lake where the Pratyekabuddhas generally live. See also Anotatta.

Mandākrāntā, "slowly advancing", name of a metre. It has 17 syllables in a quarter, with *yati*s or pauses at the end of the

4th, 10th and the 17th syllables. The whole of the *Meghadūta* is written in this metre.

Maṇḍala (1), a circle, a symbolic diagram, used in Tantric Buddhism and Hinduism in the performance of sacred rites and as an instrument of meditation. The diagram is basically a representation of the universe, a consecrated area that serves as a receptacle for the gods and as a collection point of universal forces.

The *maṇḍala*s are painted on paper or cloth. Sometimes they may be drawn on a carefully prepared ground with white and coloured threads or with rice powder. They may be made of bronze or built of stone.. The *stūpa* at Borobudur is a *maṇḍala.*

Maṇḍala (2). The Ṛgveda contains 1028 hymns. They are divided in the Śākala recension in ten *maṇḍala*s or books. These ten *maṇḍala*s contain 191, 43, 62, 58, 87, 75, 104, 103, 114, and 191 hymns respectively. The eleven hymns known as the Vālakhilya (q. v.) hymns are the 49th to 59th hymns of the 8th *maṇḍala.* See also *aṣṭaka.*

Maṇḍala (3), a group of kings. Their relationship with each other are either hostile, friendly, mediatory or neutral. The immediate neighbour of a conqueror is generally an enemy, and the king next to this enemy is generally a friend. A powerful king capable of resisting either the conqueror or his enemy may be mediatory or neutral. Depending on the distance and relative power there are 12 primary kings who form a *maṇḍala* (*Arthaśāstra*, Bk. VI, ch. 2).

MAṆḌANA MIŚRA (c. 8th century), was an exponent of the Pūrvamīmāṉsā system. He is said to have been a disciple of Kumārila. He was the author of *Vidhiviveka* and *Mīmāṉsānukramaṇi.*

It is said that Maṇḍana Miśra and Śaṅkarācārya once had a debate on the superiority of their respective systems. Ubhayabhāratī, the wife of Maṇḍana Miśra, was the judge. Maṇḍana Miśra lost and became a disciple of Śaṅkarācārya. He then became a great expounder of the Vedānta system. Some say that he adopted the name Sureśvarācārya. The story of the debate is given in the *Śaṅkara-digvijaya* of Mādhavācārya and *Śaṅkaravijaya* of Ānandagiri.

Maṇḍapa, a covered pillared hall. It may be secular. In temple architecture it is a porch to the sanctum.

MANDAPĀLA, a saint. He practised great austerities, and after his death went to the *Pitṛloka*, the region of the manes. He failed to obtain the results of his austerities there, for he had died childless. He was then born again as a bird. He married Jaritā (q. v.), and had four sons by her. *Mahābhārata*, I, ch. 229

MANDARA or **MANDĀRA**, a hill situated about 50 kilometres south of Bhagalpur in Bihar. This hill is said to have served as the churning rod at the time of the churning of the ocean, *Amṛtamanthana* (q. v.) *(Rāmāyaṇa*, I, ch. 45*)*.

Mandasor Inscriptions. Several inscriptions have been found at Mandasor, Western Madhya Pradesh. Two of them are by a king named Yaśodharman. He claimed to have conquered the countries between the Brahmaputra and the Himālaya, and from Mahendra (Eastern Ghāṭs) to the Arabian Sea. He also claimed to have defeated the Hūṇa Mihirakula. The date of one of the inscriptions is AD 532. Nothing else is known about Yaśodharman.

MĀṆḌAVĪ, daughter of Kuśadhvaja, cousin of Sītā, and wife of Rāma's brother Bharata (*Rāmāyaṇa*, I, ch. 73).

MĀṆḌAVYA, name of a sage. Some thieves had hidden their stolen wealth in his hermitage. When government officials asked him about this he kept quiet, for he was observing silence at that time. They suspected Māṇḍavya of theft, and impaled him, but he continued to live. When the king discovered the fact, he cut off the stake, but part of the stake which was inside the body remained there. Māṇḍavya went to Dharma or Yama, the god of death, and asked him why he had been punished. Dharma said that it was because in his childhood he had impaled a moth. Māṇḍavya said that he had been cruelly punished for a small offence. He cursed Dharma that he would be born as a Śūdra. Dharma was thus born as Vidura. Māṇḍavya also made a rule that a child upto the age of 14 would not suffer for his sins. *Mahābhārata*, I, chs 107–108.

Mandehā, name of a class of *rākṣasas*. The utterance of the syllable *Aum* destroys them. *Viṣṇu-purāṇa*, II, 8.57.

MĀNDHĀTĀ or **MĀNDHĀTṚ**, a great king who at one time ruled over all the world. He was born out of the abdomen of his father Yuvanāśva. There are several versions of this story. The one given in the *Mahābhārata* is as follows: Once Yuvanāśva, out on a hunt, had become tired and thirsty. At some place he saw a *yajña* about to be performed, and things for offering to the sacrificial fire were lying. He ate some of those things and due to their effect became pregnant. The heavenly physicians Aśvinikumāras brought out the child. While the sages were wondering who would nurse the child, Indra appeared and gave his finger to the child to suck and said 'He shall suck me' (*mām ayaṃ dhāsyati*). From the contraction of these words the boy was named Māndhātā. (Droṇa P. ch. 62)

Māndhātṛ Jātaka. This is the 258th story of the *Jātaka*.

Māndhātṛ a *cakravartī* king ruled in the first *kalpa*. His life was one *asaṅkhyeya* years. If he touched his clenched left fist with his right hand a shower of seven kinds of jewels fell kneedeep from the sky. Yet he was discontented. He went up to the *Devaloka* and ruled there for some time, but he was still unsatisfied. He then went up to *Trayastriṃśa-devaloka* where its ruler Śakra gave him half his kingdom. Māndhātṛ ruled there during the life-time of 36 Śakras; but Māndhātṛ's craving went on increasing. He wished to kill Śakra and gain the whole kingdom. Because of his greed his power waned, but since nobody can die in heaven, he fell from heaven in his park on the earth and died.

MANDODARĪ, principal wife of Rāvaṇa, and mother of Meghanāda. She was the daughter of a *dānava* called Maya and an *apsarā* named Hemā (*Rāmāyaṇa*, VII, 12)

Maṇḍuka-pluti Nyāya, the 'frog-leap' rule. This is grammatical term. When a word in a *sūtra* (rule) is carried over to another *sūtra*, omitting its use in one or more *sūtras* which occur in between these two, it is said that this has been done by the *maṇḍuka pluti nyāya*. For instance, the word *idam* which occurs in the 32nd *sūtra* of Pāṇini (II, 4) is again utilized in the 34th *sūtra*, though it occurs neither there nor in the 33rd *sūtra*.

MĀṆḌŪKEYA, name of a *śākhā* ("branch") or recension of the Ṛgveda. It is no longer extant.

MĀṆḌŪKYA, name of a *Upaniṣad* It is traditionally connected with the Atharva Veda. It is a very short work, and is in prose. The fundamental idea of this *Upaniṣad* is that the sacred syllable AUM is an expression of the Universe.

MAṄGALA (1), regent of the planet Mars. He is son of Bhūmi (Earth), and is also called Bhauma.

There are several stories given in different *Purāṇas* about the birth of Maṅgala. One of them is as follows: When Śiva was on his was to destroy the *yajña* of Dakṣa, a drop of his sweat fell on earth. Out of this drop was born Vīrabhadra, a terrible man, who destroyed the *yajña*. Śiva blessed him and made him the planet Maṅgala. *Matsya purāṇa*, Aṅgāraka-vrata, ch. 72.

MAṄGALA (2), the planet Mars. According to the *Sūrya-siddhānta* (I, vv. 29-30), the number of revolutions of Mars in a *yuga* of 4,320,000 years is 2,296,832. This give the period of sidereal revolution of Mars as 686 days, 23 hours, 56 minutes and 23.5 seconds, compared to the modern value of 686 days, 23 hours, 30 miuutes and 41.4 seconds.

Maṅgala Jātaka. This is the 87th story of the *Jātaka*.

A pious king once ruled in Rājagṛha. Bodhisattva was at that time an ascetic. He was once staying in the royal park as the guest of the king. A Brāhmaṇa in the city found one day a piece of cloth damaged by rats. He thought that the cloth was ill-omened and asked his son to throw away the cloth in the cremation ground. Bodhisattva asked the boy to hand over the cloth to him. The Brāhmaṇa thought that Bodhisattva would suffer ill effects, and warned him. Bodhisattva told him that no wise man should believe in omens.

Maṅgal-kāvya, "auspicious poems", Bengali poems eulogizing a popular god or goddess. The poems describe how a god or goddess such as Manasā, the goddess of snakes, or Śītalā, the goddess of smallpox, was able to establish his or her worship by men. The poems were mostly written down in the 16th or 17th century. The most famous of these poems is the *Caṇḍī-maṅgal* by Mukundarāma (16th century). This is considered a masterpiece of Bengali literature of that period.

MAṆIBHADRA, a chief of the *yakṣa*s. Travellers sought his protection *(Mahābhārata*, III, chs. 64, 65, and also 139).

Maṇicora Jātaka. This is the 194th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a householder in a village nearby. His wife Sujātā was a beautiful girl. Once he took her to see her parents in the town. They carried some sweetmeats in a cart. The king of Vārāṇasī saw the girl and wanted to possess her. He ordered a costly jewel to be placed secretly in Bodhisattva's cart. The cry of "thief" was then set up, and Bodhisattva was arrested and taken off to be executed. Lamentations of Sujātā heated the throne of Śakra. He descended to earth and made the king and Bodhisattva change places. The king was beheaded, and Śakra, revealing himself, set Bodhisattva on the throne.

Maṇikaṇṭha Jātaka. This is the 253rd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as the son of a rich Brāhmaṇa. After the death of their parents, Bodhisattva and his younger brother became ascetics. They lived in their huts on the Gaṅgā at some distance from each other. One day, Maṇikaṇṭha, the *Nāga* king, while walking along the river came to the hut of the younger ascetic and became his friend. He became so fond of the acsetic that he put off his disguise and encircling the other in his folds, lay thus for a short while each day, until his affection was satisfied. But the ascetic was afraid of his *Nāga* shape and grew thin and pale. Bodhisattva noticed this. He told his brother that the next time he should ask the *Nāga* to give him the jewel that he wore round his throat. On the following day, when the ascetic made the request, Maṇikaṇṭha hurried away. This happened several times, and then he came no more. Now the ascetic grew paler on the absence of his friend, but Bodhisattva consoled him.

MĀṆIKKAVĀCAKAR (9th century), was one of the great Tamil Śaivite poets. He was born in Tiruvādavūr near Madura. Little is known about his life. Two of his works *Tiruvācakam* and *Tirukkovaiyār* are well known. The latter depicts the love between God and the soul. The poet employs many conventions of classical erotic (*akam*) poetry.

Maṇikuṇḍala Jātaka. This is the 351st story of the *Jātaka*. The story is practically the same as in the Ekarāja Jātaka. Bodhisattva was the king of Vārāṇasī, in both the stories.

MAṆIMEGALAI, (Manimekalai), a Tamil epic poem, attributed to Cāttanār (c. 7th century) of Madurai. It is a sort of Buddhist supplement of *Śilappadigāram*. The heroine Maṇimegalai is the daughter of Kovalan, the hero of *Śilappadigāram*, by the dancer Mādavi. The story tells of the love of Prince Udayakumāran for Maṇimegalai, and the miraculous preservation of her chastity. She becomes a Buddhist nun like her mother, and most of the poem is taken up with her discussions with members of various sects both Hindu and heterodox (Ājīvikas, Jainas, etc.), and her triumphant refutation of their doctrines.

MAṆIPRAVĀLAM, "(necklace of) diamonds and coral", a mixture of Sanskrit and Malayalam, the literary dialect of Malayalam. Many kinds of poems have been written in this dialect since the 11th century.

Maṇipura, the *cakra* (q. v.) or psychic centre (in Hatha Yoga) located at the level of the solar plexus. It has 10 "petals" or spokes.

MAṆIPURA, capital of Kaliṅga. Arjuna married Citrāṅgadā, a princess of Maṇipura (*Mahābhārata*, I, ch. 215).

MANIPURĪ, a dance form of Manipur in Eastern India. It evolved in the 18th century, out of the folk dances of the local people (who call themselves Meities), and Vaiṣṇavite dances. The style is different from the other classical dances. Like them it is performed in accompaniment of religious or other songs, but Manipurī has a flow and grace which contrasts distinctly with the precision and terse clarity of either the South Indian or the Kathak style. One particularly noticeable thing in Manipurī is that the vertical line of the body is never broken while dancing. The Manipurī was popularized throughout the country when, in 1917, Rabindranath Tagore saw demonstration of the art and brought teachers to teach in the university at Śāntiniketan.

Maṇiśūkara Jātaka. This is the 285th story of the *Jātaka*. In former times, when Brahmadatta was the king of Vāraṇasī, Bodhisattva was born in a Brāhmaṇa family. He became an ascetic and lived in the Himālaya. Thirty boars lived in a crystal cave near his hut. A lion used to range near the cave. His shadow was reflected on the wall of the cave. This so terrified the boars that one day they fetched mud from a pool and rubbed the crystal with it. But because of their bristles, the more the boars rubbed the crystal the brighter it became. In despair they consulted Bodhisattva. He told them that a crystal could not be sullied.

Mañjā, "couch", used in the sense of a diocese in Sikhism. The Sikh brotherhood was divided into 22 *mañjās*, each under the care of a pious Sikh. These *mañjās* were couches on which they sat issuing instructions to their audiences and organizing the Sikh brotherhood.

MAÑJUŚRĪ, name of a *bodhisattva*. He is the master of transcendental wisdom. The grammarians place their labours under his aegis. Mañjuśrī is the object of special veneration in the eastern part of Tibet. He is known as Monju in Japan where he was very popular at one time. Mañjuśrī, known as Wenshu in China, is one of the four popular *bodhisattvas*. The other three are Avalokiteśvara, Samantabhadra, and Kṣitigarbha.

MAÑJUŚRĪ-MŪLAKALPA, one of the two basic works on the Buddhist Tantra. The other is *Guhya-samāja*. The work is in prose and verse, in mixed Sanskrit, and is included in the Tibetan *Kanjur*. The work deals with *mudrā*s and *maṇḍala*s connected with goddesses and spiritually oriented women who come from any class of people. The term used for the system is *Mantrayāna*. The expression *Vajrayāna* is absent in the text. It has thus been conjectured that it belongs to an early period.

MAṄKHA or **MAṄKHAKA**, author of *Śrikaṇṭha-carita*, lived in the middle of the 12th century. He was a scholar and a state official in Kashmir.

MAṄKHA-KOŚA, same as the *Anekārtha-kośa* (q. v.)

MANMATHA, "agitating", a name of Kāma, the god of love.

Manoja Jātaka. This is the 397th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a lion. One day Bodhisattva's son Manoja, inspite of his father's warning, made friends with a jackal. On the suggestion of the jackal Manoja went in search of horse flesh, and attacked the king's horses. The king engaged the sevrices of an archer who shot Manoja as he was carrying off a horse. Manoja reached the den, but fell down dead there.

MANOVEGĀ. According to the Digambaras, it is the name of the *yakṣiṇī* attending on the sixth *tīrthaṅkara* Padmaprabha. Her another name is Manogupti.

Mano-vijñāna, "ego-consciousness", in the *Vijñāna-vāda* school of Buddhist philosophy is the categorizing or synthesizing activity of the mind nourishing on the false notions of 'I' and 'mine'. *Mano-vijñāna* is the second of the three states or strata of *vijñāna* (consciousness). The other two are *ālaya-vijñāna* and *pravṛtti-vijñāna*,

Māṉsa Jātaka. This is the 315th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the son of a merchant. Once he and his three friends saw a deer-stalker carrying venison in a cart to the market. One of them proposed to get some meat from the hunter. He went and asked the man roughly to give him some meat. The hunter gave him some skin and bone. Then the second one went upto him and addressed him as an elder brother and asked for some meat. The hunter gave him some joint. The third one addressed the hunter as father. The hunter gave him some good pieces of meat. When

Bodhisattva's turn came, he called the hunter friend. The hunter gave him all the meat he had.

MANTHARĀ, a hunch-backed female attendant of Kaikeyī who was the second queen of Daśaratha. She instigated the queen to seek Rama's exile and coronation of her son Bharata in his place. *Ramāyaṇa*, II, chs. 7–8.

Mantra, "a means of mental identification", a thought-form, magic formula, sacred chant, mystic syllable; all these convey some idea of the term. The concept of *mantra* covers much more than prayer, praise, invocation or mere formula. It is a general name for all verses or sequence of words or syllables which are considered flash-lights of the eternal truth. The most famous Buddhist mantra is "*Om maṇi padme hūm*". Some Tāntrikas believe that the syllables "*hrīṃ śrīṃ krīṃ parameśvarī svāha*" form a *mantra* by merely listening to which a man becomes *jīvanmukta*, emancipated while living. The various *Vaiṣṇava* sects have their own *mantras*. For instance, the *mantra* of the Rāmānuja sect is *Aum namo Nārāyaṇāya*". See also *bīja-mantra*.

There are *mantras* for curing snake-bites, poisoning, etc.

It is difficult to define what a Vedic *mantra* is, and hence it is held that those Vedic verses or passages are *mantras* that are recognized as such by the learned. The most sacred Vedic *mantra* is Gāyatrī (q. v.).

Mantra-rāja, "king of *mantras*". Its form is *Śrīṃ*, *Hrīm*, *Klīm*, *Kṛṣṇāya Svāhā*. Its purpose is to inspire divine love and lead to liberation.

Mantra-śāstra, another name of Tantra (as a religious practice).

MANTRAYĀNA, a form of Mahāyāna Buddhism. It developed from the Yogācāra school. Mantrayāna later developed into Vajrayāna.

The Yogācāra school (4th century AD) had emphasized the importance of meditational methods and disciplines. The Mantrayāna developed this further and gave prominent place to *mantras*, or sacred chants, the use of which in combination with mystical symbols and gestures of various kinds, was held to be the most potent method of achieving advanced spiritual states.

Manu, one of the 14 successive progenitors and sovereigns who rule over the earth in one *kalpa* (q.v.) of 1,000 *caturyugas*. Thus the period of each Manu is 71 and 3/7 *caturyugas*. One *caturyuga* equals 43,20,000 years.

The names of the 14 Manus of the present *kalpa* are: 1. Svāyambhuva, 2. Svārociṣa, 3. Uttama 4. Tāmasa, 5. Raivata, 6. Cākṣuṣa, 7. Vaivasvata, 8. Sāvarṇi, 9. Dakṣasāvarṇi, 10. Brahmasāvarṇi, 11. Dharmasāvarṇi, 12. Rudrasāvarṇi, 13. Ruci, and 14. Bhauma.

The Manu of the present age is Vaivasvata. He is the son of Sūrya, and is also known as Śrāddhadeva. Each Manu has his own set of gods, Indras, *ṛṣis*, etc. The name of the present Indra is Purandara. The names of the *ṛṣis* or sages are; Vasiṣṭha, Kāśyapa, Atri, Jamadagni, Gautama, Viśvāmitra and Bharadvāja. *Viṣṇu-purāṇa*, III, chs. 1 and 2.

Mānuṣi-bodhisattva, a *bodhisattva* associated with a *mānuṣi-buddha*.

Mānuṣi-buddha, "human or mortal buddha", name of a kind of saviour working on earth, contrasting to a *dhyānibudha*. The concept of *mānuṣibuddhas* is found also in Hinayāna who name 25 of them. (See buddha). The Mahāyānists have several lists containing five, seven, eight or 32 names. All these *mānūṣibuddhas* are distinguished by three kinds of characteristic. They all have ten *balas* (see *daśabala*), 18 *āveṇika dharmas* (q. v.), and four *vaiśāradyas* (q. v.).

With each of the *mānuṣibuddha* in the series of seven are associated one *mānuṣibuddhaśakti* and one *mānuṣi-bodhisattva*. Their names are:

Mānuṣi-buddha	Mānuṣi-buddhaśakti	Mānuṣi-bodhisattva
1. Vipaśyī	Vipaśyantī	Mahāmati
2. Śikhī	Śikhimālinī	Ratnadhara
3. Viśvabhū	Viśvadharā	Ākāśagañja
4. Krakucchanda	Kakudvatī	Śakamaṅgala
5. Kaṅakamuni	Kaṇthamālinī	Kanakarāja
6. Kāśyapa	Mahīdharā	Dharmadhara
7. Śākyasiṉha	Yaśodharā	Ānanda

Mānuṣi-buddhaśakti, *śakti* of a *mānuṣi-buddha* (q.v.).

MANU-SMṚTI, "Tradition of Manu", also called *Manu-saṉhitā;* the full name is *Mānava-dharma-śāstra*. It is attributed to Manu, the first man and law giver. The present text might be as old as the first century BC. It prescribes the *dharma* of a person, i.e., the set of obligations incumbent on him as a member of one of the four social classes *(varṇas)* and engaged in one of the four stages of life *(āśramas)*. The first of its twelve chapters deals with cosmogony; the next few chapters give the definition of *dharma*, and deal with sacraments (*saṉskāras*), initiation (*upanayana*), forms of marriage, hospitality, obsequies, dietary restrictions, conduct of women, and law of kings. Lastly there is consideration of religious topics such as donations, rites of reparation, the doctrine of *karma*, etc.

Of the many *Dharmaśāstras* (q.v.), *Manusmṛti* is considered one of the most authoritative. But for practical purpose, people followed one of the many law–digests and commentaries.

Manvantara, the life or period of a Manu (q. v.)

MANVARTHA-MUKTĀVALĪ, name of Kullūka's commentary on *Manusmṛiti*. Sir William Jones said about it, "It is the shortest yet the most luminous, the least ostentatious yet the most learned, the deepest yet the most agreeable commentary ever composed on any author, ancient or modern." (Quoted in Kane's *History of Dharmaśāstra*, Vol. I, p. 757.)

MĀNYAKHEṬA, modern Mālkhed, about 150 kilometres south–east of Sholapur. The Rāṣṭrakūta Emperor Amoghavarṣa (814–c. 878) built the city and established his capital there. (It is not known where the Rāṣṭrakūṭa capital was before this.)

Mappo, a term used in Japan for the age of degeneration of the Buddha's law, which some believe to be the current age in human history. A new period, in which the true faith will again flower, will be ushered in, some time in the future, by the *bodhisattva* (Buddha–to–be) Maitreya (Japanese, Miroku).

MĀRA, the Evil One, Tempter, Death. Māra tried to deflect the Buddha from attaining enlightenment. The Sanskrit Buddhist text *Lalita-vistara* gives the contest between Māra and the Buddha and the defeat of Māra in this attempt, in elaborate detail. The Pali texts, such as Padhāna Sutta in the *Sutta Nīpāta*, give shorter descriptions.

According to the Pali Mahā-parinibbān-sutta, Māra appeared again to the Buddha several times in his old age to persuade him that since his mission was fulfilled it was time for him to leave the mortal existence. Finally the Buddha agreed with Māra. He said that in three months time he would enter *pari-nirvāṇa*.

In Hindu mythology, Māra is another name of Kāma, the god of love.

Mārga (1), "way (of liberation)". Three main ways are generally mentioned. These are *bhakti-mārga*, way of devotion; *jñāna-mārga*, way of knowledge; and *karma-mārga* or *karma-yoga*, way of action or duties.

Mārga (2), "path (to *nirvāṇa*)". An *Arhat* dogmatically is one who walks in the fourth or highest stage of the path which leads to *nirvāṇa*. This path is divided into four stages, each of which is again sub-divided into a higher and a lower degree, viz., the *mārga*, or path, and its *phala* or result. The first stage is that of neophyte or *Srotāpanna* (q. v.) who has entered the stream (*srota*) of saintship. The doors of the gates of punishment are shut for him. The second stage is that of the *Sakṛdāgāmin* or one who will be reborn but once. The third stage is that of *Anāgāmin* (q. v.) or one who will not be reborn in the world of living men or the Realm of Desire. He may be born in the worlds of gods once more, after which he will forthwith enter the stage of *Arhat* (q. v.)

Mārga (3), in music, dancing and singing means high style. This is contrasted with *deśī*, i.e., popular style. *Daśarūpa*, I. 14.

Mārga or *Aṣṭāṅga-mārga*, in Buddhism are the eight rules of conduct, the pre-requisites of every *Arhat*, the observations of which lead to *nirvāṇa*.

Margaśīrṣa, name of a month. Same as Agrahāyaṇa (q. v.).

MĀRĪCA, a *rākṣasa*. As a minister of Rāvaṇa he accompanied him to the forest where Rāma and Sītā were living. He assumed the form of a beautiful deer, and appeared before Sītā. On Sītā's request, Rāma chased him for a long distance. At last Rāma shot him with an arrow. At the time of his death Mārīca gave up his assumed form, and remembering the instructions of Rāvaṇa cried out imitating the voice of Rāma, "Ah Sītā, O Lakṣmaṇa". Sītā when she heard the voice got alarmed, and ordered Lakṣmaṇa who was guarding her to go to the rescue of Rāma. As Lakṣmaṇa left her, Rāvaṇa carried off Sītā (*Rāmāyaṇa*, III, ch. 44).

MARĪCI, a mind-born son of Brahmā, and also called a Brahmā; (*Visṇu-purāṇa*, I, ch. 7). The name of Marīci's wife is Sambhūti. They have two sons, Virajā and Parvata; (*Ibid.* ch. 10).

MĀRIṢĀ, daughter of Kaṇḍu (q. v.) and Pramlocā. She was married to the ten Pracetās; *Viṣṇu-purāṇa,* I, ch. 15.

MARIYAMMAN, "death, smallpox mother", the name of the smallpox deity of South India. She corresponds to Śītalā of North India.

Mārjāra-nyāya, "the cat principle". The kitten does not exert itself; it is carried about by its mother. In the same way, a devotee should surrender himself completely to God. No exertion is needed on his part. This was the principle of the Teṅkalai, a sub-sect of the Śrī-Vaiṣṇavas of South India. See also *Markaṭa-nyāya*, "the monkey principle".

MĀRKAṆḌEYA, a sage, the son of Mṛkaṇḍa, and reputed author of the *Mārkaṇḍeyo Purāṇa*. He was remarkable for his austerities and great age, and is called Dīrghāyus, the long-lived. He enjoyed eternal youth. He was a priest of Daśaratha (*Rāmāyaṇa*, I, 7). Fifty chapters (chs. 182–231) of the Vanaparva of the *Mahābhārata* are called Mārkaṇḍeyasamasyā-parvādhyāya. These give the legends and ancient lores that Mārkaṇḍeya related to Yudhiṣṭhira.

MĀRKAṆḌEYA PURĀṆA, is one of the most important *Purāṇas*. Viṣṇu and Śiva do not occupy prominent positions in this *Purāṇa*. Instead, the older gods Indra, Agni, Sūrya, etc., are much in the foreground. Thus this *Purāṇa* is considered one of the older ones. Its oldest parts may belong to the 3rd century AD. The *Mārkaṇḍeya Purāṇa* contains many legends. One of the most beautiful is that of Vipaścit (q. v.). The *Devīmāhatmya* or *Caṇḍī* forms part of this *Purāṇa*.

Markaṭa Jātaka. This is the 173rd story of the *Jātaka*.
In former times, when Brahmadatta was king of Vārāṇasī, Bodhisattva was a learned Brāhmaṇa. When his wife died he lived in the Himālaya with his son. One day when it was raining heavily, a monkey thought of taking shelter in their cottage. He put on the dress of a dead ascetic and stood outside the door. The son wished to admit him, but Bodhisattva recognised the monkey and drove him away.

Markaṭa-nyāya, "the monkey principle". The baby monkey clings to its mother when carried about by her. In like manner a devotee should consciously cling to God. This was the principle of the Vaḍakalai, a sub-sect of the Śrī-Vaiṣṇavas of South India. See also *Mārjāra-nyāya*, "the cat principle".

MARSHALL, John may perhaps be called the first British Indologist. He was educated at the Christ's College, Cambridge, where he took his B. A. degree in 1664. He came to India as a servant of the East India Company in 1668. After nine months in Masulipatam on the east coast he moved to Bengal, and in addition to his duties as a servant of the Company began to collect information on religion, customs, medicine, and astrology. He translated into English a "Hindostana" version by Madhusudan, a Bengali Brāhmaṇa, of the Sanskrit *Saun-Bead* (*Sāma Veda*), and also a Persian version of the *Bhāgavata Purāṇa*. He died in India in 1677.

Like the works of many other pioneers, Marshall's notes and translations passed for a time into oblivion, though in 1872 Prof. E. B. Cowell remarked that if they had been published in 1680 they would have inaugurated an era in European knowldge on India, being in advance of anything which appeared before 1800.

MARSHALL, John Hubert was born in Chester, England on 19.3.1876. He was educated at the Cambridge University.

Marshall came to India in 1902 as the Director General of the newly organized Archaeological Survey of India. He occupied the post until 1931. During the first years of his office Marshall excavated a number of historical sites, viz., Charsadda (ancient Puṣkalāvatī), Nālandā, Vaiśālī, Pāṭaliputra, Bhita, the three cities of Taxila, etc. In the last decade of his service he directed the excavations which led to the discovery of the Indus Valley Civilization. He was responsible for a vast quantity of reports but it is particularly with his two final reports *Mohenjo-daro and Indus Valley Civilization*, (1931) and *Taxila*, (1951), that his name will be remembered. Marshall died in Guildford, England on 17. 9. 58.

MARTAND, a place about 8 kilometres from Anantnag and about 50 kilometers south-east of Srinagar in Kashmir. It contains the temple of Mārtaṇḍa (Sun), which was built by Lalitāditya Muktapīḍa in the 8th century. Although badly damaged and of only moderate size even when first built, it remains one of the most beautiful temples of Kashmir. The building was adorned with high relief carvings of themes relating to the cult of sun.

Marumakkatāyam, system of inheritance and of family organization prevalent among the Kṣatriyas, the Samantans, the Ambalavasis and the Nāyar proper, and partially among some other castes of Kerala. The term means "descent through sister's children". It is bound up with the institution of *Sambandham*, the loose form of "marriage" obtaining among the castes following the *marumakkatāyam*, which entails no responsibility or legal obligation whatever on the part of the "husband" towards his "wife" or children.

The *marumakkatāyam* joint family, or *tarwad* as it is called, consists of all the descendants of a common ancestress, in the female line only. Neither party to a *sambandham* union become thereby a member of the other's family; and the offspring of the union belong to their mother's *tarwad*, and have no sort of claim, so far as the law of *marumakkatāyam* goes, to a share of their father's property, or to maintenance therefrom.

The *tarwad* is a joint property of all the members, and each member is entitled to maintainence from it, but is not entitled to claim partition from it, except when all the members mutually agree.

(The Hindu Succession Act, 1956 has practically repealed the *Marumakkatāyam* Law).

Māruta Jātaka. This the 17th story of the *Jātaka.*

In former times, a lion and a tiger lived as friends in a cave. Once they had a quarrel. The tiger said that it was cold when it was the dark fortnight. The lion said that winter set in in the bright fortnight. Bodhisattva who lived as an ascetic nearby said that it was the wind which brought in the cold, not the phase of the moon. So none of them was the loser in the argument.

MARUTGAṆA, the Maruts, are the storm–gods in the Vedic religion. Several hymns of the Ṛgveda, for instance, V, 52 to 60, are in praise of Maruts.

MARUTTA, a descendant of Vaivasvata Manu. He was a *cakravartī* king. He performed a *yajña.* The *Viṣṇu-purāṇa* (IV, 1.31-32) says that they still recite two *śloka*s describing the grandeur of that *yajña.* The *Mārkaṇḍeya·purāṇa* (chs.129–131) describes how good a ruler Marutta was.

Maryādā–parvata, "boundary ranges". The following mountains are called boundary ranges: Jaṭhara and Devakūṭa in the east; Niṣadha and Pāripātra in the west; Kailāsa and Himavat in the south; and Śṛṅgavat and Jārudhi in the north (*Mārkaṇḍeya-purāṇa*, ch.54, vv.22–25). Most of these mountains appear to be mythical.

Māsa, "month". The names of the 12 months are Vaiśākha, Jyaiṣṭha, Āṣāḍha, Śrāvaṇa, Bhādra, Āśvina, Kārtika, Agrahāyana or Mārgaśīrṣa, Pauṣa, Māgha, Phālguna and Caitra. Most parts of the country observe the luni–solar calendar, but there is no unanimity about the first month of the year. Different areas treat the full moon or the new moon of any of the above months as the last day of the year. See *cāndra–māsa.* Solar calendar is used in Bengal. The year begins on the 1st of Vaiśākha, and this is either the 14th or 15th of April. Solar calendar is used in Tamil Nadu also. There the first month is called Caitra, and this starts either on 13th or on 14th of April. The names of the months are not given in the Ṛgveda. The names as they appear in the Śukla Yajurveda (VII, 29–30 and XXIII, 31) are Madhu, Mādhava, Śukra, Śuci, Nabha, Nabhasya, Iṣa, Ūrja, Saha, Sahasya, Tapa and Tapasya.

Maśaka Jātaka. This is the 44th story of the *Jātaka*.

Once while a carpenter was sawing a piece of wood, a mosquito bit on his bald head. He asked his son to whisk away the insect. The boy thought of killing it. He hit it with an axe and killed his father. Bodhisattva who was sitting near by said that it was better to have a clever enemy than a stupid friend.

MĀSKI, a place in the Raichur district of Karnataka, contains a Minor Rock Edict of Aśoka. It was discovered in 1915. The Inscription is important. It was the first one discovered where his name appears as Aśoka. Also it is the only Inscription discovered so far where he called himself a 'Budhaśaka' (Buddha–Śākya?), a Buddhist.

MASSON-OURSEL, Paul was born in Paris on 5. 9. 1882. He was a Professor in the Ecole des hautes etudes religieues in Paris from 1920 to 1953. He died in Paris in 1956. Among his works are: *La Philosophie Comparee*, (1923); *l'Inde antique et la civilization Indienne*, (1933); *Yoga*, (1954); etc.

Mastiṣka, brain. The term occurs in the Vedas (Ṛgveda, X, 163. 1; Atharva Veda, XX, 96; etc.) and also in later medical authorities except Suśruta who used instead the term *mastuluṅga*, Most ancient medical authorities do not give the function of the brain. Perhaps the only exception is Bhela who says that *mastiṣka* is the centre of *manas* (mind).

Mastuluṅga, brain. The term occurs in the *Suśruta–saṉhitā* (IV, 2. 69; etc.), and also in the Buddhist literature as *matthuluṅgam* (*Khuddaka–pātha*, 3). Suśruta does not use the term *mastiṣka* (q. v.).

MĀTALI, the charioteer of Indra, the king of the gods. In his final battle with Rāvaṇa, Rāma was standing on the ground and

Rāvaṇa was fighting from his chariot. Indra saw this and ordered Mātali to take his chariot to Rāma, and work as his charioteer. (*Rāmāyaṇa*, VI, ch. 102). Mātali is the charioteer of Śakra, i. e., Indra, in Buddhist mythology also. He is Śakra's constant companion, more perhaps as a confidant than as a servant.

MATAṄGA, the son of a Brāhmaṇī, was informed by a she-ass that his father was a barber. He tried in vain by way of penances to become a Brāhmaṇa and at last he succeeded in becoming Chandodeva, a god worshipped by women (*Mahābhārata*, Anuśāsana P. chs. 27-29).

MĀTAṄGA, author of Bṛhaddeśī, a treatise on music. He is supposed to have lived at a time not very long after Bharata. Tradition makes Dattila a son of Mātaṅga.

Mātaṅga Jātaka. This is the 497th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a Caṇḍāla family. His name was Mātaṅga. One day Dṛṣṭimaṅgalikā, the daughter of a rich merchant, was on her way to the park with a group of friends. She saw Mātaṅga coming towards the city. She thought that the sight of a Caṇḍāla was inauspicious, and turned back home. Her companions, annoyed at being deprived of their fun, beat Mātaṅga and left him unconscious. On recovery, he determined to get Dṛṣṭimaṅgalikā as his wife. He lay down outside her father's house refusing to move. After a week she was given to him as wife, for a Bodhisattva's wish can never remain unfulfilled. Mātaṅga then decided to bring her great honour. He retired into the forest and, in seven days, won supernatural powers. On his return he told her to proclaim abroad that her husband was not Mātaṅga, but Mahābrahma, and that seven days later, on the night of full moon, he would come back out of the moon's disk. She did as he said, and so it happened. The people thenceforth honoured her as a goddess. Mātaṅga impregnated his wife by touching her navel with his thumb, and then returned to the moon. Once Mātaṅga came down to teach manners to his son who had bad company. The Brāhmaṇa friends of the son were exiled.

Mātaṅga had gone to the kingdom of Medhya where the exiled Brāhmaṇas were staying. The Brāhmaṇas told the king that Mātaṅga was a wicked magician. The king's messengers surprised Mātaṅga as he was eating his food, and cut off his head. He was then reborn in Brahmaloka. The gods were angry and wiped out the kingdom of Medhya by raining on it hot ashes.

Matasna, an internal organ of the body. The term occurs in the dual number, as *matasnābhyām*, in the Atharva Veda (II, 33.3). Sāyana says that it would mean the kidneys; but in an alternative explanation he says that it means the two sacs of bile (i.e., the gall bladder and pancreas (?)). The commentators of the *Vājasaneyi Saṉhitā* (XIX, 85) thought that it meant the two bones situated on either side of the heart.

Maṭhas of Śaṅkarācārya. It is said that when Śaṅkarācārya formed the ten orders of *sannyāsin*s (see Daśanāmī), he also established four monastic centres or *maṭha*s. Each of these four have their own *gotra*, sacred formula, sacred water, etc. These are :

	Name	Place	Orders attached	*Sampradāya*
1.	Jyotiḥ or Joshi	Badrinātha in the north	Giri, Parvata, and Sāgara.	Ānandavāra
2.	Śāradā	Dvārakā in the west	Āśrama and Tīrtha	Kīṭavāra
3.	Śṛṅgeri	Sṛṅgeri in the south	Bhāratī, Puri and Sarasvatī	Bhūrivāra
4.	Govardhana	Purī in the east	Araṇya and Vana	Bhogavāra

	Gotra	Deities, male and female	Sacred river/water	Veda
1.	Bhṛgu	Nārāyaṇa and Pūrṇagiri	Alakanandā	Atharva

2.	Avigata	Siddheśvara and Bhadrakālī	Gomati (?)	Sāma
3.	Bhūrbhuvaḥ	Ādivarāha and Kāmākṣī	Tuṅgabhadrā	Yajuḥ
4.	Kāśyapa	Jagannātha and Vimalā	sea	Ṛg

	First *Mahanta*	Sacred formula	Territory assigned
1.	Toṭaka	*Ayam Ātmā Brahma*	Kuru–Pāñcāla Kāśmira and Kamboja
2.	Sureśvara	*Tat Tvam Asi*	Sindhu-Sauvira, Saurāṣṭra and Mahārāṣṭra
3.	Hastāmalaka	*Aham Brahm Asmi*	Drāviḍa
4.	Padmapāda	*Prajñānam Brahma*	Utkala, Kaliṅga, Magadha, Aṅga and Vaṅga

(G. S. Ghurye's *Indian Sadhus*, pp. 92–99)

MATHURĀ, an ancient city on the west bank of Yamunā in Uttar Pradesh. The earliest settlement discovered so far at Mathurā is of the period of painted grey ware (first half of the first millenium BC), but earlier settlements may well be discovered among the many mounds here. The city is said to have been established by Śatrughna, the younger brother of Rāma after he killed the *daitya* Lavaṇa (q. v.). Mathurā was the birthplace of Kṛṣṇa. It became an important centre of Buddhism from the time of Aśoka in the 3rd century BC. The Sarvāstivādins made it their stronghold after the Third Buddhist Council at Pāṭaliputra. Mathurā became an important centre of Jaina and Buddhist art during the first five centuries of the Christian era, and particularly during the Kuṣāṇa period. It is thought that the Buddha icon originated there. Vast quantities of sculptures were made in Mathurā and exported to distant places, such as the Buddhist site at Sārnāth, near Vārāṇasī. Fa Hien (5th century) said that Buddhism flourished in the region, and there were 20 monasteries there. Hiuen Tsang (7th century) saw here 20 monasteries both of the Hīnayāna and Mahāyāna. There were 2, 000 monks living in them.

Mātṛ(s) (or *Mātaras*, *Mātṛkās*) "mothers", collective name of the Divine Mothers, a species of tutelary deity. The Mother goddesses do not figure in the Vedic literature and the *Dharma-sūtras*. But their worship was prevalent certainly in the first centuries of the Christian era throughout India. In *Mṛcchakaṭika* I, Cārudatta asks his friend Maitreya to offer *bali* to *Mātṛs*. The Mothers are mentioned in Skandagupta's Bihar inscription (line 9). Bāṇa in his *Kādambarī* frequently mentions the *Mātṛs*. The Cālukyas are often described as 'cherished by the seven *Mātṛs*." (*Epigraphia Indica*, Vol. IX, p. 100; AD 660).

The numbers of *Mātṛs* differ in different texts. The *Matsya-purāṇa* (ch. 179, 9–32) names over a 100 mother goddesses; the *Gobhila-smṛti* (verse 1. 11–12) names 14; etc. Sometimes the *Mātṛs* are called Śaktis, and thus are personified energies of certain gods (e. g., Brahmāṇī of Brahmā, Vaiṣṇavī of Viṣṇu, Maheśvarī of Maheśvara, etc.). As Śaktis they are considered 7 or 8 or 9 in number, and are called Saptamātaras, or Aṣṭa-mātaras, or Navaśakti.

Though the worship of the *Mātṛs* is not mentioned in the early literature, the practice perhaps continues from the Indus Valley days. Figurines of mother-goddesses are quite common in Mohenjo-daro.

MĀTṚCETA, a Buddhist poet who lived near about the beginning of the Christian era. The Chinese pilgrim I-tsing (7th century) recorded that Mātṛceta was a famous poet, and his hymns to the Buddha were sung far and wide. According to the Tibetan historian Tārānātha, Mātṛceta was the same as Aśvaghoṣa.

Mātṛkā(s) are lists or tabulated summaries of those ideas which are of importance in the Buddhist doctrine and monastic order. The *Mātṛkās* were subsequently worked into the text of the *Abhidhamma-piṭaka*. In Northern Buddhist writings the term *Mātṛkā* is synonymous with *Abhidharma*.

Mātṛ-poṣaka Jātaka. This is the 455th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as an elephant. He looked after his blind mother. One day he saved a forester who had lost his way, by carrying him back to the city. But the forester was wicked. He told the king about the elephant. The king asked him to fetch the elephant, who seeing the forester approaching, meekly followed him lest his virtue be impaired. The elephant was received in the city with great pomp and kept in the royal stables. But he refused to eat. The king found on enquiry that he had left his blind mother behind. Thereupon the elephant was set free. He returned to the forest, amid the applause of the people.

MATSYA (1), name of a country south of the Kuru country. Its capital was Virāṭanagara (*Mahābhārata*, IV, ch. 1). (This place about 80 kilometres north of Jaipur, was until recently called Bairat. It has been renamed Virāṭanagar.) The Matsya area covered the whole of the present Alwar district and parts of Jaipur and Bharatpur districts.

Matsya (Pali, Macchā) was included in the traditional Buddhist list of 16 Mahājanapadas.

MATSYA (2), "fish", the first of the ten *avatāra*s of Viṣṇu. Viṣṇu told Vaivasvata Manu that a great flood was approaching. Manu collected all kinds of animals, plants and seeds in a large boat. Viṣṇu came in the shape of a huge fish in that flood. Manu tied his boat to a horn of the fish and was carried to safety. (In *Mahābhārata*, III ch. 187, the fish was Brahmā incarnate.)

According to the *Bhāgvata-purāṇa* (VIII, ch. 24), it was the pious king Satyavrata who was carried to safety by Viṣṇu in this manner. Satyavrata was later born in this *kalpa* (q.v.) as Vaivasvata Manu.

Matsyadāna Jātaka. This is the 288th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the son of a landlord. Once, after his father's death, Bodhisattva and his younger brother had gone to a village to collect the rent. On their way back, they had their meal out of a leaf basket. Bodhisattva threw the remains into the river for the fish, giving the merit to the river-spirit. The power of the river spirit increased and he discovered the cause. When Bodhisattva was asleep, the younger brother packed a parcel of gravel to resemble the money they were carrying and put it away. While they were in mid-river he stumbled against the side of the boat and dropped overboard what he thought to be the parcel of gravel, but was really the money. He told Bodhisattva about it. Bodhisattva told him not to worry over what was gone. The river-spirit made a fish to swallow the parcel. A fisherman caught the fish and was influenced by the river-spirit to ask one thousand pieces and seven *māṣa*s for it. People thought it was a joke and laughed; but when the fisherman came to Bodhisattva's house he offered the fish to him for seven *māṣa*s only. Bodhisattva's wife cut open the fish and found the money. The river-spirit informed Bodhisattva of what he had done. He also told Bodhisattva not to give any consideration to his brother. But Bodhisattva sent him half the money.

MATSYA-GANDHĀ, "Smelling of fish". Once Uparicara, a king of the Cedis, was out hunting. He thought of his beautiful wife, and semen came out of him. He held his semen in a leaf cup, and sent it to his wife through a hawk. The leaf cup fell in the Yamunā and was swallowed by a fish. This fish was an *apsaras* cursed to the life of a fish by the gods. She became pregnant. Some fishermen caught her. She gave birth to a boy and a girl. King Uparicara kept the boy and returned the girl to the fishermen. Their chief brought up the girl as his daughter. She was called Matsya-gandhā and also Satyavatī.

Once Parāśara, a sage, was crossing over the river in a boat rowed by Matsya-gandhā. He was enamoured of her beauty. He covered the boat with a thick fog by his miraculous power, and had sexual intercourse with the girl. By his blessings her body became sweet smelling. She gave birth to a boy on an island in the Yamunā. This boy was called Dvaipāyāna (q. v.) or Vyāsa. King Śāntanu of the Kurus, fell in love with Satyavatī, but her (foster) father would not allow him to marry her because he already had a son Bhīṣma. On Bhīṣma promising never to claim the throne, nor to marry, nor to beget a son, Satyavatī was married to Śāntanu. She had two sons Citrāṅgada and Vicitravīrya. *Mahābhārata*, I, chs. 63 and 100.

Matsya Jātaka (1), This is the 34th story of the *Jātaka*.

A fish was once caught in a net. The fishermen brought him up and were preparing to cook him. The fish was lamenting that his wife would notice his absence and think that he was playing about with some fish girl. Bodhisattva was passing that way. He knew the language of animals. He thought that if the fish died with thoughts of lust in his mind he would go to hell. Bodhisattva wanted to save the fish from this. He, therefore, requested the fishermen to give him the fish. He released the fish in water and told him to give up lustful thoughts.

Matsya Jātaka (2). This is the 75th story of the *Jātaka*.

Bodhisattva was once a fish in a lake in Śrāvastī. There was a severe drought, and the lake dried up. Birds started picking up the fish hiding in the mud. Bodhisattva was pained at the death of his relations. He looked towards the sky and addressed the god of rains, "I say that I have never done anything sinful. If this be true, let there be rain." It rained.

Matsya Jātaka (3). This is the 216th story of the *Jātaka*. The story is practically the same as in Matsya Jātaka (1).

Mātsya-nyāya, "law of the fish", anarchy. "It is difficult to live in a country without a king. Men behave like fish there, eating each other." *Rāmāyaṇa*, II, ch.67, v. 31

MATSYA-PURĀṆA is one of the 18 principal *Purāṇa*s. It was communicated by Viṣṇu incarnated as a fish while the fish was drawing along Manu's boat in the flood. See Matsya. It contains all the five things which a *Purāṇa* should contain. Parts of its text are ancient. Some historians believe that the lists of kings in this *Purāṇa* are valuable particularly for the Andhra dynasty.

MATSYENDRANĀTHA, also known as Mīnanātha was the quasi-mythical founder of the Nātha-pantha, and one of the 84 great *siddha*s. He became the tutelary divinity of Nepal, where the Hindu devotees identify him with Śiva and the Buddhists with Avalokiteśvara Padmapāni. In Tibet he is known as Lui-pa.

Matsyendrāsana, "the posture of Matsyendra", a yogic posture named after Matsyendranātha.

MATTA-VILĀSA-PRAHASANA, by the Pallava king Mahendravarman I, is a farce in one Act. It was written with the object of holding up to ridicule the foibles and follies of Śaiva and Buddhist ascetics.

MAUDGALYĀYANA, (Pali, Moggallāna). He and Sāriputra were two of the principal disciples of the Buddha. At first the two were disciples of Sañjaya Belaṭṭhiputta. The two friends were ordained later by Buddha himself. Maudgalyāyana became an *arhat* within a week, and Sāriputra a week later. Maudgalyāyana could travel through the air and had other such miraculous powers. He died a fortnight after the death of Sāriputra, and few months before the death of the Buddha. The ashes of the two were distributed to many places. In 1851, some part of these were found in a small *stūpa* at Sanchi. These were taken to London and deposited in a museum. In 1949 these were brought back to India, and re-interred in a newly built *stūpa* at Sanchi in November 1952.

MAUKHARI, name of an ancient family or clan. A clay seal of the clan belonging to the Maurya period has been found at Gayā. In the 6th century AD, a Maukhari family ruled in the neighbourhood of Gayā. In the second half of that century, a Maukhari king Iśānavarman assumed the title of *Mahārājādhirāja*. Bāṇabhaṭṭa mentions in his *Harṣa-carita* that Maukharis stand at the head of royal houses.

The rise of the Maukharis coincides with the downfall of the Gupta Empire.

MAURYA EMPIRE (c. 321 – c. 185 BC) was a state centred at Pāṭaliputra (modern Patna) on the Gaṅgā river. It was founded by Candragupta Maurya, and its greatest ruler was his grandson Aśoka, during whose time it dominated most of the subcontinent. According to the *Viṣṇu-purāṇa* (IV, ch. 24, vv. 29–32) the Maurya dynasty had ten kings, and their names were Candragupta, Bindusāra, Aśokavardhana, Suyaśā, Daśaratha, Saṇyuta, Śāliśūka, Somaśarmā, Śatadhanvā and Bṛhadratha. "The last Maurya king was killed by his General Puṣyamitra who established the Śuṅga dynasty." (*Ibid.* v. 34)

MAYA, an architect of the *daityas*. In the *Rāmāyaṇa* (VII, ch. 12) he was the father of Mandodarī wife of Rāvaṇa (VII, ch. 12). In the *Mahābhārata*, Arjuna had spared his life while the former was burning the Khāṇḍava forest where Maya was staying at that time (I, ch. 228). In return he built the grand assembly hall of the Pāṇḍavas for their newly built capital (II, ch. 3).

Māyā, ("wizardry, illusion"), is an important concept in the Advaita Vedānta system. (Its original meaning is the creative and transforming power of a god by which he can make human beings believe in what turns out to be an illusion.) In the Advaita Vedānta system the world is not fully real, but is like an illusion, which is created by the activity of Brahman or ultimate reality. On the individual level, the illusion is created by *avidyā*, a primordial spiritual ignorance, which causes individuals to see world as something other than Brahman and so independently real

MĀYĀ or MĀHĀMĀYĀ was the mother of the Buddha. She and her sister Mahā–Prajāpatī were both married to Śuddhodana. Near about the time of her son's birth she wished to return to her people. On her way thither, she stopped at the *śāla*–grove in Lumbinī. Her child was born there as she stood holding on to the branch of a *śāla*–tree. Seven days later she died. The child was brought up by Mahā–Prajāpatī. Māyā was born in Trayastriṇśad heaven as a male. The Buddha had once gone there and stayed on for three months to preach the *Dharma* to Māyā. The Buddha returned to earth in Sāṅkāśyā town by a ladder provided by Śakra.

Māyābija, name of a *bījamantra*. Its form is *HṚĪM*.

MAYAMATA, a large treatise on architecture composed in South India probably during the Cola ascendency (10th to 13th century). The work contains more than 3, 300 verses divided into 36 chapters.

There is a Sinhalese *Mayamata* also. This was composed in 1837. This is a smaller work. It contains only 282 verses; and unlike the Sanskrit work, pays great attention to astrology and omens.

MĀYĀPURĪ, Hardwar; it is one of the seven holy cities. See 'cities',

MĀYĀVATĪ, a re-incarnation of Rati. She was married to the *asura* Śambara. She brought up Pradyumna (q. v.), and later married him (*Harivanśa*, I, chs. 163–167).

Mayhaka Jātaka. See under the Sanskrit name Madīyaka Jātaka.

MAYŪKHA or **VYAVAHĀRA-MAYŪKHA** is a digest of civil law written in the beginning of the 17th century by Nīlakaṇṭha Bhaṭṭa, a Mahārāṣṭrian Brāhmaṇa born in Vārāṇasī. It was introduced into Gujarat when the Marāthās conquered the area from Muslims. The *Mayūkha* was held in high authority in Western India. In Gujarat, the Island of Bombay and North Konkan, the *Mayūkha* over-ruled the *Mitākṣarā* when on any point the two were in conflict.

MAYŪRA, a poet. Little is know about him. According to Jaina legends he was associated with Bāṇabhaṭṭa in the court of Harṣa. He was the author of the *Sūrya-śataka*, in praise of the deity, and also perhaps of the *Mayūrāṣṭaka*, a highly erotic poem.

MĀYURĀJA, author of the drama *Udātta-rāghava*. This drama, no longer extant was, based on the story of Rāma. Dhanika, a commentator of the *Daśarūpaka*, cites it five times. The drama was also known to Abhinavagupta and Kuntaka.

Mayūra Jātaka, (Pali, Mora Jātaka). This is the 159th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a golden peacock. He lived in a forest in the mountains. He was a pious bird and praised the Buddhas everyday. One of the queens of Vārāṇasī dreamt that a golden peacock was preaching to her. She wanted the peacock to be brought to her. The king sent a hunter to catch the peacock, but he eluded the hunter's trap. The queen died pining for the peacock. The king was enraged that his wife should die for a mere bird. He declared that whoever would eat the flesh of the golden peacock would become immortal. When the king died his successors with a view to become immortal sent hunters to catch the peacock, but they all failed. The seventh king sent a hunter who was clever. He placed a peahen near the trap. Bodhisattva was full of lust when he heard the hen cry. This time he could not elude the trap. He was brought to the king who said that he wanted to eat his flesh. Bodhisattva said that he himself was mortal. It was wrong to think that anybody could become immortal by eating his flesh. He also said that in his previous life he was a king. He had become a golden peacock because he had observed *pañca-śīla* in that life. As a proof he pointed out the place where he had buried his chariot. Bodhisattva then told the king to lead a life of moderation and went back to his abode.

Mayūra-mudrā, "peacock-handpose", name of a handpose. The tips of the thumb and the ringfinger touch, the little and fore-finger is upright and back, and the middle finger is held straight but slightly forward. It symbolizes beak, creeper, wiping away tears, discussion. It is a variety of the *mukula-mudrā.*

Mayūrāsana, "peacock seating", name of a yogic posture. In this *āsana*, the legs are crossed as in *padmāsana*, the body is made to lean forward so that the weight rests on the palms placed on the floor; the body is then raised and balanced on the hands.

MAYŪRAŚARMAN, founder of the Kadamba dynasty of Kuntala was a Brāhmaṇa. He was perhaps a feudatory of the Pallavas, and later obtained a territory from them near the Western Sea, sometime in the middle of the 4th century AD.

McCRINDLE, John Watson was born in Ayrshire, on 16.2.1825. He was educated at the Edinburgh University. He came to Calcutta as the Principal of the Doveton College. In 1866 he joined the Indian Educational Service, and retired in 1880 when he was Principal of the Patna College. McCrindle died in

England in 1913. His works include *Ancient India as Described by Megasthenes and Arrian*, 1877; *The Commerce and Navigation of the Erythaean Sea*, 1879; *Ancient India as Described by Ptolemy;* etc.

MEDHĀTITHI, author of a learned, detailed and the oldest extant commentary on the *Manusmṛti*. His period is not exactly known. He quotes Kumārila (c.850) and he is quoted in *Mitākṣarā* (c.1100). Thus he flourished in between these two dates. He gives several references to Kashmir. It is likely therefore that he belonged to that region. In his commentary he quotes from *Smṛti-viveka* another of his works.

MEDINĪ, the earth. It is so named because it is formed out of the fat (*medas*) of the two demons Madhu and Kaiṭabha (q.v.). Their bodies were thrown into the sea and they produced an immense quantity of fat. This was used in forming the earth (*Harivaṉśa*, 6, 45).

MEDINI-KARA, author of *Nānārthaśabdakośa*, better known as *Medini-kośa* after his name, is generally supposed to have flourished in the 14th century but probably he can be placed much earlier, for the authorities cited by him are all earlier than AD 1159. He says at the end of his work that he, a son of Prāṇakara, has compiled this work of 600 *śloka*s. Actually it is only a remodelling of the *Viśvaprakāśa* of Maheśvara, and like it, it is a homonymous lexicon with words arranged in the alphabetical order of the final consonants. Medini-kara says that he has removed the many defects of *Viśvaprakāśa*.

MEDINĪ KOŚA, a lexicon by Medini-kara (q. v.).

MEGASTHENES, a Greek who lived with Seleucus Nicator. He was sent on an embassy to king Sandrocottus, i. e., Candragupta Maurya who lived in the city of Palimbothra, i. e., Pāṭaliputra, modern Patna. Megasthenes wrote a book on India called *Indika*. This work served as a source of information to many later writers. The text of the work has not been found. What now passes current under that name is really a collection of passages supposed to be quoted from that book by later writers. Only in the case of a few of these passages do these later writers assert that they were directly quoting from Megasthenes; and most historians accept only these passages as authentic. Some facts gleaned from these passages are as follows :

India was a large and fertile country. It produced fruit and grain twice a year. All Indians were free and not one of them was a slave; and theft was of rare occurrence among them. Pāṭaliputra was a large city on the confluence of the Gaṅgā and Erannoboas (Śona). Indians neither invaded other men, nor did other men invade India. The people were divided into seven castes. These were 1. sophists or philosophers, 2. farmers, 3. herdsmen and shepherds, 4. artisans and tradesmen, 5. warriors, 6. inspectors and spies who reported everything to the king, and 7. councillors of state. Inter-caste marriage was not allowed.

MEGHADŪTA, "Cloud mesenger", a poem by Kālidāsa. A *Yakṣa*, banished from his home in the Himālaya for a year, to Rāmagiri in Central India, pines for his wife. At the advent of rains, he addresses the cloud to carry his message to his wife. In the first half of the poem he describes the route over which the cloud has to fly. In the second he describes the beauty of his homeland and gives the cloud the message it has to deliver;

The number of verses in the poem varies from 110 to 121 in different recensions.

MEGHANĀDA ("Roar-of-the-cloud") name of the son of Rāvaṇa and Mandodarī. He once got the better of Indra, and therefore got the epithet Indrajit, "Indra-conquerer" *Ramāyaṇa*, VII, 30).

MEKALA, the mount Amarakaṇṭaka where the Narmadā rises. The river is thus also called Mekalakanyakā, the daughter of Mekala (*Amarakośa*).

Melakartas, "Lords of melody", are the primary or *Janaka rāga*s, in South Indian music. They number 72 and are formed by variation of the seven notes of the gamut in regular order, ascending and descending. They are also known as *Sampūrṇa rāga*s, as they contain all the notes of gamut and are not transilient anywhere. These 72 are again divided into two classes by the use of the sharpened fourth, i. e., *Tīvra Ma*, or

Prati Ma. The first 36 use the *Śuddha Ma*, (regular fourth), and the last 36 the *Prati Ma* (sharpened fourth).

MENĀ, also called Menakā, was the daughter of Meru and wife of Himavān. She had two daughters, Gaṅgā and Umā (*Rāmāyaṇa*, I, 35). Umā married Śiva. Menā had a son also called Maināka (*Kumārasambhava*, I, 20).

MENAKĀ, name of an *apsaras*. She was sent to seduce the sage Viśvāmitra from his devotions, and succeeding in her object became the mother of Śakuntalā (*Mahābhārata*, I, 21).

MENANDER, (c. 155–c. 130 BC) was the greatest of the Indo–Greek kings. His rule extended from Gandhāra upto the Rāvī. Menander once led an invasion upto Pāṭaliputra. The *Yuga-Purāṇa*, an ancient text, mentions that the Yavanas (Greeks) had invaded Pāñcāla, Mathurā, Sāketa (Ayodhyā), and Pāṭaliputra. An archaeological team from the Allahabad University discovered, in 1980, a Brāhmī inscription mentioning Menander's name and his royal titles, in the Fatehpur district of Uttar Pradesh. King Milinda of the Buddhist text *Milinda-pañha* (Dialogues of Milinda) is identified with Menander. This dialogue took place in Sāgala which might be Menander's capital. Sāgala, according to some scholars is same as Śākala which is generally identified with modern Sialkot. Others think that it was a place in the Swat valley.

Meṇḍaka Jātaka. This is the 471st story of the *Jātaka*. It forms a part of the Mahā-unmārga Jātaka (q. v.).

The king once saw a dog and a ram friendly with each other. He observed that the dog entered the elephent stable where he was not suspected and stole grass for the ram. The ram in his turn stole meat from the royal kitchen for the dog. The king set the problem to Senaka and the other ministers how a dog and a ram could be friends. He said that he would banish them if they could not give the answer in a day. Mahauṣadha found that the king had observed the dog and the ram living in the palace, and correctly guessed the answer. To save the other ministers he taught them a verse each. From these the king thought that they had found out the answer. Mahauṣadha solved the problem fully, but the king rewarded all of them equally. Queen Uḍumbarā convinced the king that it was Mahauṣadha who had alone solved the problem.

MERU, also called Sumeru, is the axis of the world. It is a mountain 84,000 *yojanas* high, and is situated at the centre of Jambudvīpa. Bhārata–varṣa, or India is situated immediately to the south of Meru (*Viṣṇu-purāṇa*, II, ch. 2.).

The Kedārnāth mountain in Garhwal is traditionally belived to be the original Sumeru.

Meru is usually called Sineru in the Pali texts.

Meru Jātaka. This is the 379th story of the *Jātaka*.

In former times, when Brahmadatta was the king cf Vārāṇasī, Bodhisattva was born as a golden goose. Once while he and his brother were returning after grazing in the Himālaya they passed Meru, a golden mountain. They found that all the animals who came there had golden colour. Bodhisattva told his brother that a place where everybody was treated alike regardless of his character was not a good place to live.

MERU SĀVARṆI, name of the 11th Manu (*Matsya-purāṇa*, IX). In the *Viṣṇu-purāṇa* list, the name of the 11th Manu is Dharmasāvarṇi. See Manu.

MERUTUṄGA, author of *Mahāpuruṣa–caritra* (contains the life stories of Ṛṣabha, Neminātha, Śāntinātha, Parśvanātha, and Mahāvīra) and *Prabandha-cintāmaṇi* (completed in 1306).

MEṢA, Aries, the name of the first sign of the zodiac.

METTEYYA, same as Maitreya (q.v.).

Mewār Painting, an important school of Rājasthānī miniture painting which developed in Mewār (Udaipur) state, in the 17th and 18th centuries. The earliest examples are a series of *rāgamālā*, musical modes, paintings of 1605. After about 1680, Mughal influence became apparent. Sāhibdīn was an important painter of this school.

The colours used are simple and bright, and there is a direct emotional appeal in the scenes depicted which are mainly religious. Later paintings depict the portrait and the life of the rulers also.

MEYER, Johan Jacob was born in Michigan State, U.S.A., on 25.4.1870. He studied at the Chicago University where later he was a teacher. He died on 2.4.1939. Among his works are, *Dandin's Daśakumāra-caritam*, 1902; *Kṣemendra's Samaya mātṛkā*; *Dāmodaragupta's Kuṭṭanimatam*; 1903; *Sexual Life in Ancient India*, 2 Vols., 1930; etc.

MEYKAṆḌA DEVA was the greatest of the four major Śaiva teachers (*Santānācāryas*) of South India. (The other three were Arulnandi, Marai-jñāna-sambandhar and Umāpati.) Meykaṇḍa's *Śiva-jñāna-bodham* is considered the corner stone of Tamil Śaiva Siddhānta. It is the basic text of this philosophy, and is cast in the form of a commentary on 12 verses of the Rauravāgama. (See *Āgama*.)

MIHIRAKULA, son of Toramāna was a Hūṇa king who ascended the throne about AD 515. According to Hiuen Tsang his capital was Sākala or Sialkot and he ruled over India. Mihirakula's sovereignty, at one time, extended at least upto Gwalior in Northern India. Finally he was defeated by the Gupta Emperor Narasiṇhagupta Bālāditya and he retreated to Kashmir and Gandhāra. Hiuen Tsang says that Mihirakula was a cruel king and an enemy of Buddhism. From the inscription *Jayatu Vṛsaḥ* (Victory to the Bull), and the figure of Nandi on his coins it appears that he was a worshipper of Śiva.

MILAREPA or **JETSUN MILAREPA** or **MILA-RAS-PA**, (c. 13th century), is the most celebrated of the poet-saints of Tibet. He belonged to the Kargyutpa or Kagyudpa monastic order.

MILINDA, same as Menander (q. v.).

MILINDA-PAÑHA, "Questions of Milinda", a non-canonical Pali Buddhist work, composed in the style of canonical *Suttas*, in the form of a dialogue between Milinda (Menander, q. v.) and Nāgasena a Buddhist monk. The work gives the point of view of the Theravāda school. The second and the third chapters deal with basic questions of interest to laymen, and make excellent use of parables. The rest of the work is scholastic. The work, perhaps originally in Sanskrit, was composed in North India sometimes in the first or second century AD.

MĪMĀṈSĀ, ("Study of the Ritual"), also known as Pūrva-mīmāṉsā ("Prior Study") or Karma-mīmāṉsā ("Study of the Acts") is one of the six traditional schools of philosophy. The foundational text of this school is Jaimini's *Mīmāṉsā-sūtras*. But these deal mainly with the principles of the interpretation of the Vedic texts in connection with sacrifices; and very little of philosophy can be gleaned out of them. What is known as Mīmāṉsā philosophy was built up by Kumārila and his pupil Prabhākara, both of whom commented on the *Śābara-bhāṣya*, a commentary on *Mīmāṉsā-sūtras*.

The Mīmāṉsā school differs from other schools because of its theory of self-validity of knowledge. It asserts that all knowledge excepting the action of remembering (*smṛti*) or memory is valid in itself, for it itself certifies its own truth and neither depends on any extraneous condition nor on any other knowledge for its validity.

MĪMĀṈSĀ NYĀYA-PRAKĀŚA, popularly called *Āpadevī*, is a summary of the essential doctrines of the Pūrvamīmāṉsā philosophy by Āpadeva.

MĪMĀṈSĀ-SŪTRA (S), by Jamini are the foundation of the Mīmāṉsā school. They are a systemetic compilation made about 200 BC. Previous works mentioned in this work have not survived. The most important commentary on this work is known as *Śābara-bhāṣya*. The Mīmāṉsa system of philosophy was built up by Kumārila and his pupil Prabhākara both of whom wrote commentaries on the *Śābara-bhāṣya*.

MĪNĀKṢĪ, the deity of the great temple at Madurai was originally a local goddess called Mīnacī-amman. According to folk mythology, she once became incarnate as a new born infant. A merchant adopted her and named her Kannahai. Shortly before this Śiva had also become incarnate as merchant. He married Kannahai. He was later executed by the king on a false charge of theft. Kannahai heard of this, took the form of Thurgai (Durgā), and killed the king whose name was Paṇḍian. She is now a deity whom it is thought prudent to propitate. See also Madurai, Devī.

MING, a Chinese emperor (AD 58-75) of the Han dynasty. According to legendary history, he introduced Buddhism in China for the first time. See Kāśyapa Mātaṅga.

MĪRĀBĀI (b. 1450? ; d. 1547?), was a Rājput princess and the only daughter of Ratan Singh, younger brother of the ruler of Merta. She became a devotee of Kṛṣṇa from her childhood. She was married to Bhoj Rāj, crown prince of Mewār. Her husband died a few years later. Thereafter she spent most of her time in her private temple dedicated to Kṛṣṇa, receiving *sādhus* and pilgrims from all over India and composing devotional songs. The new ruler of Mewār did not like this, and she therefore left home and after spending a few years in piligrimage settled down in Dvārakā. According to a popular belief, she miraculously disappeared when her body merged with the image of Ranchorji in a temple there.

Mīrābāi's songs are written in Braja Bhāsā a dialect of Hindi. They are immensely popular all over Northern India.

MIRASHI, Vasudeva Vishnu was born on 13.3.1893 in Kuwale, Ratanagiri district of Maharashtra. He was educated in the Bombay University. From 1919 to 1947 he was Professor of Sanskrit at the Morris College, Nagpur. He was Principal and Professor of Sanskrit, Vidarbha Mahavidyalaya, Amraoti from 1947 to 1950. He was Honorary Professor of Ancient Indian History and Culture, Nagpur University from 1956 to 1966. His works include *Inscription of the Kalachuri-Chedi Era; Inscriptions of the Vakatakas; Studies in Indology;* etc.

MISARŪ MIŚRA, author of *Vivāda-candra*, a law digest of high authority in Mithilā, and of *Padārtha-candrikā* on the Nyāya-vaiśeṣika system, flourished in Mithilā probably in the first half of the 15th century.

Mitacinti Jātaka. This is the 114th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, three fish Bahucinti, Alpacinti and Mitacinti came to a river nearby. Mitacinti saw the danger of a place where men dwelt. He warned the others, but they would not listen and were caught in a net. Mitacinti saw this. He splashed about and deceived the fishermen into thinking that the other two had escaped. They thereupon raised the net by one corner and the other two escaped.

Mitacinti was Bodhisattva.

MITĀKṢARĀ, (properly *Ṛju-Mitākṣarā*, "Straight and Weighed Syllables"), an early 12th century legal treatise by Vijñāneśvara is in the form of a commentary on the *Yājñavalkya-smṛti.* It is regarded throughout India, including Bengal, subject to the special authority there of the *Dāyabhāga* (q.v.), as the most thorough and reliable compendium of the *Dharma-śāstra.* The Hindu Succession and Hindu Adoption Acts of 1956 have not changed much the provisions of *Mitāk-ṣarā* in these matters.

MITHILĀ, a city, the capital of Videha or North Bihar, which corresponds to modern Tirhut and Purniya, between the Gandakī and Kośī rivers. It was the country of King Janaka, the father of Sītā (*Rāmāyaṇa*, I, ch. 48).

Mithilā has given its name to one of the five northern divisions of Brāhmaṇas (see Pañca Gauḍa).

In about AD 1200, Navya-Nyāya, a new school of logic was founded in Mithilā.

MITHRA, name of an ancient Iranian deity. He corresponds to the Vedic Mitra. Mithra disappears in the later Iranian religion, and is not mentioned in the hymns of Zoroaster.

Mithuna, "(loving) pair". In the sense of a "pair of twins", Mithuna is the name of the zodiacal sign Gemini.

MITRA, "Friend", is a solar god (*āditya*) in the Ṛgveda. His individuality is practically merged in that of Varuṇa. With the latter he is constantly invoked (Ṛgveda, VII, 33, 86, 87, etc.), while only one single hymn (III, 59) is addressed to him alone.

MITRA, Rajendra Lal (b. 16.2.1822–d. 26.7.1891) was perhaps the most eminent Indologist among the Indians in the 19th century. He joined the Asiatic Society in 1824, as the Assistant Secretary and Librarian, and was attached to the Society throughout his life. In 1885, he became the President of the Society. Max Muller wrote of him, "Babu Rajendralal Mitra reads Sanskrit of course with greatest of ease. He is a Pandit by profession, but he is at the same time a scholar and critic in our sense of the word…………"

Among his many works are: *The Sanskrit Buddhist Literature of Nepal* (1882).

MITRA-MIŚRA, author of *Vīramitrodaya*, a large work on Hindu Law. The work exercised great influence on the Vārāṇasi school of Hindu law. He wrote this book under orders of Vīrasiṉha, ruler (1605-1627) of Orccha. Mitramiśra wrote a commentary on the *Yājñavalkya-smṛti* also.

Mitrāmitra Jātaka (1). This is the 197th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. One of his disciples, disregarding his advice adopted a young elephent whose dam was dead. The elephent grew up and slew its master.

Mitrāmitra Jātaka (2). This is the 473rd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was his minister. At that time the other ministers were slandering a courtier who was upright. The king asked the advice of Bodhisattva who pointed out to him the marks of a friend as opposed to those of a foe.

MITRA-VARUṆA, Vedic gods, but sometimes perhaps considered a composite god, when they/he fathered Agastya and Vasiṣṭha (qq.v.).

Mitravinda Jātaka. This is the 369th story of the *Jātaka*. The story is only an elaboration of the last part of the Caturdvāra Jātaka. Mitravindaka asked Bodhisattva why he was suffering such cruel punishment. Bodhisattva said that this was because he was greedy for more wealth even though he was quite rich.

Mitravindaka Jātaka (1). This is the 82nd *Jātaka*. Its story is given in the Caturdvāra Jātaka (q.v.).

Mitravindaka Jātaka (2). This is the 104th *Jātaka*. Its story is given in the Lośaka Jātaka (q.v.).

Mleccha, foreigner or barbarian. "They dwell on all borders of

Bhāratavarṣa" (*Matsya-purāṇa*, 114.). The *Parāśara-smṛti* (IX, 36) refers to the *Mlecchas* as the eaters of cows' flesh. However, according to the *Mahābhārata* (I, ch. 85), the *Mlecchas* sprang from Anu, son of Yayāti who was a king of the Kuru dynasty.

MODHERĀ, a village about 80 kilometres northwest of Ahmedabad in Gujarat contains a beautiful Sun temple built in the 11th century. The temple now mostly in ruins, has an inner shrine with ambulatory, an adjoining covered hall and a larger assembly hall. The central dome and the halls are supported by pillars of great elegance. The whole temple is covered with exquisitely carved sculptures depicting deities, processions of elephants, dancers, amorous couples, etc.

MOGGALIPUTTA TISSA, a Buddhist *thera*, or elder monk. He is said to have presided over the Third Buddhist Council held at the time of Aśoka, and to have composed the *Kathāvatthu*, the fifth book of the *Abhidhamma piṭaka*. According to tradition, it was Moggaliputta Tissa who organized the Buddhist missions to countries adjacent to India, including Sri Lanka.

MOGGALLĀNA (1), same as Maudgalyāyana (q. v.).

MOGGALLĀNA (2), author of an important Pali grammar. He lived in Thūpārāma Vihāra in Anurādhapura in Sri Lanka in the 12th century. His grammar has 817 *sūtra*s and has in addition the supplementary handbooks such as the *dhātupāṭha*, *gaṇapāṭha*, etc. He was also the author of *Abhidhānadīpikā*, a Pali lexicon.

MOHA-MUDGARA, "Hammers for Ignorance", a didactic poem, lyrical in form, ascribed to Śaṅkarācārya.

MOHENJO-DARO, ("the mound of the dead"), is a large town of the Indus Valley Civilization (q. v.), on the west bank of the Indus, about 600 kilometres south west of Harappa (q. v.). The site was discovered in 1922 by R. D. Banerji (q. v.). The site was better preserved and was also larger in extent than Harappa. There is a striking similarity between the layout of the two towns. On the west is the so called citadel area. A complex of buildings here surround a great bath or tank, 11.8

metres by 7 metres. It was built of brick set in gypsum mortar and bedded in a thick bitumen damp-proof course. Most probably it served some religious function. Nearby are the brick fundations of what is conjuctured to be a large granary. Its size was originally 45 metres by 23 metres. Later it was extended. The streets were generally nine metres wide. The houses were made of burnt bricks. Their front doors opened on the side lanes and not on the streets. There was an elaborate system of drainage and sanitation. Almost each house had a bathroom and a latrine. The latrines had waste channels leading to cess-pits which were perhaps cleared by municipal workmen. See also Kalibangan and Lothal.

MOHINĪ ,"the Illusive". At the end of the *Amṛta-manthana*, *Amṛta* (nectar) came out of the ocean. Viṣṇu took the shape of Mohinī, a beautiful woman and snatched it away from the *asura*s, (*Rāmāyana*, I, ch. 45). But according to the *Māhābhārata*, I, ch. 18, the *asura*s were so much charmed by the beauty of Mohinī that they themselves gave the *Amṛta* to her.

Mokṣa, also called *mukti*, is liberation from *saṉsāra* or stream of existence in the empirical world, involving the individual in ceaseless cycles of birth, death and rebirth. The self or soul (*ātman*) attains some kind of transcendental state beyond suffering when *mokṣa* is attained. The nature of the state and means of attaninig it vary considerably in diffrent schools and sects. The *Bhakti-mārga* ("Way of devotion") leads to God's heaven, Vaikuṇṭha. The *Jñāna-mārga* ("Way of knowledge") leads to the removal of *avidyā* (ignorance) and to the realization that the self and Brahman or ultimate reality are identical. The Karma–mārga ("Way of rituals") leads to supreme bliss (*niḥ-śreyasa*, *Manusmṛti*, XII, 82). There are several other schools and their subdivisons.

The Buddhists generally use the term *nirvāna* ("extinction") in place of *mokṣa*. Hindus and Jainas use the two terms as almost synonymous.

See also *Mokṣa-mārga*; Tantra; Nigoda(s).

MOKṢADEVA, the name by which the followers of the Hīnayāna school called Hiuen Tsang. The Mahāyānists called him Mahāyānadeva.

Mokṣa-mārga, "way to liberation", a term used in Jainism. *Samyak-darśana* (right faith), *samyak-jñāna* (right knowledge) and *samyak-caritra* (right conduct), these three known as *ratna-traya* (the three jewels) together constitute the way to liberation.

MONIER-WILLIAMS, Monier was born in Bombay on 12-11-1819. He was educated at the King's College London, and the Oxford University. He was Professor of Sanskrit and Persian at the Haileybury College from 1844 to 1858. In 1860 he was elected Boden Professor of Sanskrit (q. v.) at Oxford. He obtained 833 votes against 610 obtained by Max Muller. In 1883 he founded the Indian Institute at Oxford as a centre of Indian learning and interests. His greatest work was the *Sanskrit-English Dictionary*. He died on 11-4-1899 a few days after correcting the proof sheets of the last pages of the 2nd edition of this work. Among his other works are:

English-Sanskrit Dictionary; Indian Wisdom, 1875; ***Religious** Life and Thought of India*, 1883; *Buddhism*, 1889; etc.

MOOKERJI, Radha Kumud was born on 25-1-1881. He was educated at the Calcutta University from where he obtained his Ph. D. in 1905. Mookerji taught at many Universities and was finally Professor of History in the Lucknow University. He died in 1963. Among the 17 works on History that he wrote are: *A History of Indian Shipping; Local Government in Ancient India*; *Chandragupta Maurya and his Times;* etc.

Mora Jātaka, same as Mayūra Jātaka (q. v.).

MORGENSTIERNE, Georg (b. Oslo 1892, d. March 1978) was educated at the Universities of Oslo, Bonn and Berlin in the years 1909-18. His first book was on the Sanskrit drama *Mṛcchakaṭika* (1921), but later in the 1920s he changed his interest to the study of the Iranian and the Dardic languages and other little known languages of Kafiristan (Nuristan). He spent the rest o his life in studying and writing on these languages.

MOTI CHANDRA was born on 26-8-1909 in Vārāṇasi. He obtained his Ph. D. from the London University on 'Rāgamālā Paintings'.

Moti Chandra joined the Prince of Wales Museum in Bombay in 1937, and from 1950 until his death on 16-12-1974 he was Director of the Museum. Among his many writings is *Miniature Paintings in Western India.*

MṚCCHAKAṬIKA, a drama in 10 Acts by Śūdraka, who in the introduction is mentioned as a king. It is mainly a social drama. It deals with the love story of the Brāhmaṇa Cārudatta and the courtesan Vasantasenā whom he ultimately marries. Cārudatta, once very rich, is now impoverished. The drama takes its name from a toy earthen cart (*mṛt śakaṭika*) with which Cārudatta's son was playing. He was crying for a golden cart instead. Moved to pity, Vasantasenā gave away her gold ornaments for making such a cart for him. The work was composed in the early centuries of the Christian era.

Mṛdaṅgam, *(mṛt* - clay; *aṅgam* = body), South Indian two headed drum. It is the counterpart of the *tublā*, in Karṇāṭaka music. It is an ancient drum It is depicted on many temple walls of South India. The body of the drum is made of wood. The drum is held across the lap and played on both ends by the fingers and wrists.

Mṛdulakṣaṇā Jātaka. This is the 66th story of the *Jātaka*. In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic. Once when he was in Vārāṇasī, the king asked him to stay in the park. Bodhisattva lived there for 16 years. One day when the king was absent he saw the queen whose name was Mṛdulakṣaṇā, and was infatuated with her beauty. The king found him disconsolate, and on learning the reason agreed to give him the queen. But he secretly asked her to think of some device to save the ascetic's holiness. The hut the king gave to them for living was used by the public as a privy. The queen ordered the ascetic to clean it. When he had done so, she asked him to bring water for bathing. Then she asked him to bring fire for cooking. After all these, when he at last sat down, she pulled his beard and chided him that he was a shameless ascetic. This opened his eyes. He returned the queen to her husband and left for the Himālaya.

Mṛdupāṇi Jātaka, (Pali, Mudupāṇi Jātaka). This is the 262nd story of the *Jātaka*.

Bodhisattva, son of Brahmadatta, succeeded his father as king of Vārāṇasī. He had a daughter whom he wanted to marry to his nephew (sister's son). Later he changed his mind and sent his nephew away. But the young people loved each other, and the prince bribed the princess's nurse to help her to escape. The princess taught the nurse a stanza to be repeated to the prince, "A soft hand, a well-trained elephant and a rainy night will fulfill your desire." The prince understood. One dark night when it was raining heavily, he waited outside the princess's window on an elephant. A page boy accompanied him. The princess slept in the same room as the king. Realizing that the prince was outside, she told the king that she wished to bathe in the rain. The king led her to the window and asked her to step on to the balcony, while he held her hand. As she bathed, she cleverly changed her hand with that of the page. The king took the page inside thinking it was his daughter, and put him to sleep. Meanwhile the lovers escaped. When the king discovered the plot, he knew that it was futile to guard women. He forgave the lovers.

Mṛga, "deer", one of the four classes into which men are divided by medieval writers on erotics. See *Aśva* (2).

MṚGADĀVA, (Pali, Migadāya), "deer park", also known as Ṛṣipatana (q. v.), is a site in Sārnāth near Vārāṇsī.

Mṛgalopa Jātaka. This is the 381st story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a vulture. His son Mṛgālopa was very strong. He could fly higher than any other vulture. Bodhisattva warned his son of the danger of flying so high, but Mṛgālopa would not listen. Once he flew so high that wind tore his body to pieces.

Mṛgapotaka Jātaka. This is the 372nd story of the *Jātaka*.

Formerly when Brahmadatta was the king of Vārāṇasī, Bodhisattva was Śakra. An ascetic in the Himālaya adopted a young deer whose dam had died. He was very fond of the deer who after some time died of over eating. The ascetic lamented greatly. Bodhisattva who had come down to earth saw this, and appearing before the ascetic pointed out the folly of his sorrow.

MṚGAŚIRAS "Stag's head", is a *nakṣatra* (q. v.). The stars comprising this *nakṣatra* are lambda, theta (1), and theta (2) *Orionis*.

Mṛgī, "female deer", one of the three classes into which woman are divided in the *Kāmasūtra*. See *Aśva* (2).

Mṛṣṭa-kuṇḍali Jātaka. This is the 449th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodoisattva was born as the son of a Brāhmaṇa. He died at the age of about 16. His father visited the cremation ground every day, and cried for the son. Bodhisattva who was in the world of the gods, took his former shape, came down to the cremation ground and started crying for the sun and moon. When the Brāhmaṇa told him that it was futile to cry for these, Bodhisattva told him that similarly it was futile to cry for a dead person.

Mṛtakabhakta Jātaka. This is the 18th story of *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, a Brāhmaṇa teacher wished to sacrifice a goat in the Feast of the Dead (*Mrtakabhakta*). He sent his pupils to bathe the goat in the river. The goat, at that time, remembered his past lives and knew that after that day he would be free from misery. So he laughed from joy. Then he saw that as a result of sacrificing him the Brāhmaṇa would suffer misery. This thought made him weep. When the Brāhmaṇa asked him the cause of his laughing and weeping, the goat told him that in one of his previous lives when he was a man, he had sacrificed a goat. As result he was born as a goat 499 times and sacrificed each time. This was the last time that his head would be cut off. That is why he laughed. But the Brāhmaṇa would in his turn suffer beheading in his next 500 births. That is why he wept. The Brāhmaṇa resolved not to kill him. But the same day, while the goat was browsing near a rock, it was struck by lightning and a large splinter cut off the goat's head. Bodhisattva who was a tree-god, saw all this and preached the Law to the assembled multitude.

Mṛtarodana Jātaka. This is the 317th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as the son of a man worth eighty crores. When his parents died, Bodhisattva's brother managed the estate Some time later the brother also died, but Bodhisattva did not cry for him. His relations and friends called him heartless, but Bodhisattva convinced them that it was futile to cry for a dead person.

MṚTYUÑJAYA, "conquering death", an epithet of Śiva.

MUCALINDA, name of a tree near Bodh-gaya. The Buddha spent the third (or sixth) week after Enlightenment under this tree. A *nāga* king whose name was also Mucalinda, sheltered the Buddha by winding his coils seven times round the Buddha's body and holding his head over the Buddha's head. Sculptured representations of this form of the Buddha are found in Sri Lanka, Java and Kampuchea.

MUCUKUNDA, a king, had assisted the gods in their war with the *asura*s. When the gods told him to ask for a boon, he asked to be allowed to sleep uninterrupted. The gods said that whoever disturbed him in his sleep would be turned to ashes. Kṛṣṇa lured Kālayavana (q.v.) into the cave where Mucukunda was sleeping. Kālayavana kicked Mucukunda awake and was burnt to ashes. *Viṣṇupurāṇa*, V, ch. 23, vv. 18–23.

MUDGALA, name of a Vedic *ṛṣi*. He was also a warrior, and his wife was his charioteer. Ṛgveda, X, 102.

Mudgala in the *Mahābhārata* (III, chs. 259–60), was a pious sage. The sage Durvāsas tested his patience. When he was satisfied Durvāsas declared that Mudgala would go bodily to heaven. Mudgala learned from the messenger of the gods who had come to take him to heaven that though heaven was a good place, one had to come back to earth after the effects of one's pious deeds were over. Mudgala refused to go to heaven. He began to practise ascetic virtues. Pure knowledge led to complete comprehension and finally liberation.

Mudrā, "seal, sign, token". In iconography, dancing, *pūjā*, etc., *mudrā* means a handpose symbolishing some gesture or thing.

In Tāntrism, *mudrā* denotes fried cereals, geometrical designs, and woman. In Buddhist Tantras, the terms *mudrā* or *mahāmudrā* are used exclusively in the sense of woman and her generative organ.

MUDRĀ-RĀKṢASA, a drama by Viśākhadatta. The theme of the drama is the reconciliation of Rākṣasa, the faithful minister of the fallen dynasty of the Nandas, by the traditional master of statecraft Cānakya, who wants to win him over, knowing his honesty and ability, into the service of Candragupta Maurya who has been established by Cānakya's cleverness and his own bravery. It is a drama of purely political intrigue, and it avoids erotic feelings.

Mudupāṇi Jātaka, same as Mṛdupāṇi Jātaka (q.v.).

MUGDHABODHA, a Sanskrit grammar by Bopadeva (13th century). It is a short work. Bopadeva treats the entire subject in about 1,200 *sūtras* as against about 4,000 *sūtras* of Pāṇini. *Mugdhabodha* deviates from Pāṇini's grammar in respect of the arrangement of the subject matter as also in that of the technical terms. *Mugdhabodha* has enjoyed very wide circulation in Bengal.

MUGDHOPADEŚA, a didactic poem in 66 verses. It contains high flown reflections on the lure and deception of the traditional courtesan. Its author Jalhaṇa lived in the first half of the 12th century. He is different from the author of *Suktimuktāvalī*.

Muhūrta, a period of time equal to one-fifteenth part of the day or night, i.e. 48 minutes. Sometimes, the term *muhūrta* means 'time' only, as in *Brāhma-muhūrta* (q.v.).

MUIR, John was born in Glasgow on 5.2.1810. He was educated at the Glasgow University and the Haileybury College. He came to India in 1829 and joined the service of the East India Company. He served in the North Western Province (now known as Uttar Pradesh). Early in the Indian career he studied Sanskrit. He was the Principal of the Queen's College, Benares in 1844. Muir retired from India in 1854. In 1862 he founded the professorship of Sanskrit at the Edinburgh University. He died on 7.3.1882. He wrote on Indian history and religions in several journals. His main work is *Original Sanskrit Texts on the Origin and History of the People of India*, 5 Vols.

MŪKA, a demon. He took the form of a boar and attacked Arjuna when he was practising penances. Arjuna shot at him with an arrow. Śiva in the guise of a hunter was coming to Arjuna. He also shot at Mūka at the same time. Arjuna was annoyed at this interference, and challenged Śiva to a fight (*Mahābhārata*, III, ch. 39). See also Kirātārjunīya.

Mūka-paṅgu Jātaka. This is the 538th story of the *Jātaka.* Bodhisattva was once born as the only son of Kāśirāja, a king of Vārāṇasī. In his infancy, Bodhisattva saw thieves being condemned to severe punishments. He thought that he would have to punish people as severely when he became king. In order to avoid that he started feigning that he was deaf and cripple. At first his parents would not believe that he was really so handicapped, but after repeated tests, his father was convinced that the boy was really deaf and cripple. The father got disgusted at his son. The astrologers also predicted that he would cause death to his parents. When Bodhisattva was 16, the king asked his charioteer to take away the boy outside the city and kill and bury him. When the charioteer was digging the grave Bodhisattva got up and told him that he was not really a cripple. The charioteer brought his parents there. Bodhisattva said that he had pretended to be deaf and cripple because he wanted to avoid being a king; and he wanted all the while to be an ascetic. Then he preached the benefits of asceticism to his parents. They and all the people of the city became ascetics.

Mukhya cāndra māsa, "the superior lunar month", also known as the *amānta māsa*, is the new-moon ending lunar month. This month is given the same name as the solar month in which the initial new-moon of the month falls. If, however, there are two new-moons in the same solar month, then both the lunar months are given the same name. The former of these two is considered an intercalary month (see *Adhika māsa*), and the latter is the normal month. See also *Gauṇa āndra māsa.*

MUKTIKOPANIṢAD is one of the minor *upaniṣads*. It has only two chapters. The first is merely introductory. This chapter contains the name of 108 *upaniṣads*. The second and the main chapter of the *upaniṣad* consists of 76 *śloka*s; nearly all of them are taken from the *Yogavāsiṣṭha*.

MUKULA, (fl. 10th century), author of *Abhidhāvṛtti-mātṛkā*, a work on poetics. He belonged to Kashmir.

Mukula-mudrā, "bud-handpose", name of a handpose, in which the tips of the fingers and the thumb are brought together. It signifies a bud, a virgin, delicacy, littleness, an offering, the female sexual organ, the god of love, a monkey, eating, contempt, etc.

MUKUNDA, ("Giver of liberation"), a name of Viṣṇu (*Mahābhārata*, XIII, ch. 149).

MŪLA, "Root", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are lambda and upsilon *Scorpii*. These two stars are called Vicṛtau (two unfasteners) in the Atharva Veda (II, 8. 1; VI, 110. 2; etc.)

Mūlādhāra, the lowest of the *cakra*s (q.v.). It is situated between the anus and the root of the penis. See *kuṇḍalinī*.

MŪLA-GANDHAKUṬI, Sārnāth, where the Buddha preached his first sermon. See *gandhakuṭi*.

MULAMADHYAMAKA-KĀRIKĀS, same as *Mādhyamika-kārikās* (q.v.).

Mūla-paryāya Jātaka. This is the 245th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a famous teacher. He had 500 pupils. After some time the pupils thought that they knew as much as their teacher. They started neglecting him. Bodhisattva noticed this. One day he asked them in a riddle, "Time devours everything. Who devours Time?" The pupils could not answer the question even in a week. Bodhisattva told them that they were deaf. The answer was given in the riddle. Time devoured itself. The pupils were respectful thereafter.

MŪLARĀJA (c. 942–c. 994), was the founder of the Caulukya dynasty of Gujarat. He established his capital at Aṇahilapāṭaka which was also known as Aṇahilapura, Aṇahilanagara, Aṇahilapattana, and Aṇahilavāḍa.

Mūla-sthāna, same as *garbhagṛha* (q. v.).

MŪLA-SŪTRAS, "root-Sūtras", are four of the 45 Prākrit works which the Svetāmbara Jainas consider canonical. Why these *sūtra*s are called "root" is not clear. They are important but not the fundamental texts of Jainism. The names of these four *Uttarajjhāyā*, *Āvassaya*, *Dasaveyāliya* and *Piṇḍanijjuti*.

MULLER, Friedrich Max was born in Dessau, Prussia on 6. 12. 1823. He studied Sanskrit at the Leipzig University, and obtained his Ph. D. at the age of 20. One of his early works was the German translation of the *Hitopadeśa*. In 1844, he went to Berlin and studied Sanskrit under Bopp, and Indian Philosophy under F. W. Schelling. He then went to Paris and studied Sanskrit under Burnouff. He was encouraged by Burnouff to edit the text of the Ṛgveda along with its commentary by Sāyana. Since manuscripts of the Ṛgveda were more easily available in England, Max Muller went there in 1846. He spent the rest of his life in England mainly at Oxford where he lived from 1848. His *Ṛgveda with Sāyana Bhāṣya* was published in six volumes from 1849 to 1873 (2nd edition in four volumes in 1890-92). In 1868 he was made Professor of Comparative Philology at Oxford. In 1875 he planned the publication of a series of translation of *Sacred Books of the East* in 50 volumes. He himself translated the *Upaniṣads* (Vols. 1 and 15 of the series), *Vedic Hymns* (Vols. 32 and 46) the *Dhammapada* (in Vol. 10) and a number of Buddhist Mahāyāna texts (in Vol. 49). in this series. Apart from these Max Muller wrote books on Linguistics, Mythology, Comparative Religion, Hinduism, Folklore, etc. He died in Oxford on 28. 10. 1900.

MUṆḌAKA UPANIṢAD is a *Upaniṣad* of the Atharva Veda. It is written in verse. Its only object is to teach the highest knowledge, the *parā vidyā*, the knowledge of *Brahman*. This cannot be obtained either by sacrifices or by worship (*upāsanā*) but by such teaching only as is imparted in the *Upaniṣad*. The *sannyāsin* (ascetic) alone, who has given up everything, is qualified to know and become *Brahman*. It is a mistake to think that a householder who lives with his family performing all his duties can be in possession of the highest knowledge. (Bk. I, ch. 2).

MUNDIGAK, a huge mound near Kandahar in Afghanistan. In early 1950s, the remains of a civilization with similarities with the pre–Harappan civilization of Kot Diji were found here.

Muni, a sage, one who keeps silent (*Manusmṛti*, VI, 41); one who meditates.

Muṇika Jātaka. This is the 30th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a bull called Mahālohita in a householder's family. His younger brother Khullalohita also lived there. The householder's daughter was about to be married. They brought a pig named Muṇika, and started fattening him with all sorts of luxuries. Khullalohita protested to Bodhisattva that though they did all the work they were given only hay. Bodhisattva told him not to be jealous of the pig for he would soon be killed and eaten.

MUNISUVRATA, name of the 20th *tīrthaṅkara* of the Jainas. His emblem is tortoise. The name of his *yakṣa* is Varuṇa. The name of his *yakṣiṇī* is, Naradattā according to the Śvetāmbaras, and Bahurūpiṇī according to the Digambaras.

Muñja, *Saccharum Sara* or *Munja*, a species of rush–or sedge–like grass. It is held to have a purifying action. "The girdle of a Brāhmaṇa shall consist of a triple cord of *Muñja* grass,......" *Manusmṛti*, II, 42.

MUÑJA, (c. 973-c. 996), a Paramāra king of Mālava. He was a great conqueror. He defeated nearly all the chiefs of northern Gujarat and southern Rajasthan, and replaced them with princes of the Paramāra dynasty. He then attacked Cālukya Taila II of Deccan. Muñja was captured south of the Godāvarī and executed. Muñja was a patron of art and literature. Among the scholars who resided in his court were Dhanañjaya, Halāyudha, and Dhanika.

MUÑJĀLA, (10th century), author of *Laghu-mānasa* (q. v.), was an astronomer. Very little is known about him. Alberuni (*India*, I, p. 157) says that Muñjāla was from the southern country. He was the first Indian astronomer to make a definite statement about the precession of the equinoxes. The annual precession, according to Muñjāla, was 59.9 seconds. See also *ayana* (2).

MURA, name of a demon who was an ally of the demon Naraka, king of Prāg–jyotiṣa. When Kṛṣṇa attacked Naraka, he first killed Mura who guarded the city. Kṛṣṇa is thus called Murāri, the enemy of Mura. *Bhāgavata–purāṇa* Bk. X.

MURĀRI (1), "enemy of Mura", an epithet of Kṛṣṇa.

MURĀRI (2), author of *Anargha–rāghava*. In the prologue of this work, the author states that he was the son of Vardhamānaka and Tantumatī. Nothing else is known about him. He is cited in the *Daśarūpa* (late 10th century). Thus he could be placed in the beginning of the 10th century.

Mūrchanā, in ancient time meant developing a new melody base by shifting the starting note to each note of the scale. Thus *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*, *Sa* is one *mūrchanā*. And *Ṛi*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*, *Sa*, *Ri* is the next *mūrchanā*. Thus there would be seven *mūrchanā*s for each of the three *grāma*s (q. v.). *Mūrchanā* is used in this sense in *Meghadūta*, 83. In the modern sense *mūrchanā* means a grace note, i.e., passing from one note to another without any intermediate break.

Mūrdhāvasikta, a son born of a Brāhmaṇa from his Kṣatriya wife. (*Yājñavalkya–smṛti*, I, 91).

Mūrtyāṣṭaka, same as Aṣṭa–mūrti (q. v.).

MURUGAN, identified with Skanda, was the god of Kuriñci, one of the five ancient divisions of the Tamil country. He has received great importance in present day Tamil religious life. To many, he is the chief god.

MUṢALA-DHARA, MUṢALĀYUDHA, MUṢALIN, "Armed with a pestle", an epithet of Balarāma.

Musavādā veramaṇi, abstaining from lies. This is the fourth of the ten rules or *śikṣapada*s (q. v.) taught to the Buddhist novices.

MUSEE GUIMET, (Asiatic Department of Musee du Louvre), 6 place d'Iena, Paris 16e, was founded in 1889. It is a museum of art, archaeology, religions, history, literature and music of India, Central Asia, Tibet, Afghanistan, China, Korea, Japan, Khmer, and Indonesia. It publishes *Annales du Musee Guimet*.

Musical Scales. The scales used in the *Hindusthāni* (Northern Indian and *Karṇāṭaka* (South Indian) music are slightly different. In the former the *śuddha* (pure) notes and scales are the same as the Western Major Scale.

Hindusthānī names	Semi–tones of the Western scale	Karṇāṭaka names
Sa	C	Sa
Komala Ri	D flat	*Śuddha* Ri
Śuddha Ri	D	*Śuddha* Ga *Catuḥśruti* Ri
Komala Ga	E flat	*Ṣaṭśruti* Ri *Sādhāraṇa* Ga
Śuddha Ga	E	*Antara* Ga
Śuddha Ma	F	*Śuddha* Ma
Tīvra Ma	F sharp	*Prati* Ma
Pa	G	Pa
Komala Dha	A flat	*Śuddha* Dha
Śuddha Dha	A	*Catuḥśruti* Dha *Śuddha* Ni
Komala Ni	B flat	*Kaiśiki* Ni *Ṣaṭśruti* Dha
Śuddha Ni	B	*Kākali* Ni

The Hindusthānī *śuddha* scale is also known as *Bilāvala thāṭa* (scale). This scale was adopted as the *śuddha* (pure) scale of northern music by Muhammad Raza, a nobleman of Patna in his work *Nāgmate-e-Asaphi* (ÁD 1813).

MŪSIKA, has been described in the *Mahābhārata* (VI, ch.9), as one of the countries of the south. *Mūṣikavaṉśa*, a work of the 11th century, narrates a line of kings of South Kerala.

Muṣika Jātaka. This is the 373rd story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasi, Bodhisattva was a teacher. Brahmadatta's son Yavakumāra came to him for studies. Bodhisattva could see at once that Yavakumāra would face danger from his son. So he taught him some verses to be repeated every day. In course of time, Yavakumāra succeeded his father as king of Vārānasī. He had a son. When this son was 16 years old he thought of killing his father. The king bathed in a tank. The son was hiding there with a sword. When the maid named Muṣikā came there to clean the steps of the tank, he killed her and threw her body in a well. The king came there repeating the first verse of his teacher. The purport of the verse was that he alone knew that Muṣikā's body was in the well. The prince ran away when he heard this. On his next two attempts the king repeated the other two verses taught to him by his teacher. The prince thought that the king knew about his plot to murder him. He fell on his feet and asked to be forgiven. The king forgave his son.

The story was told in reference to a warning the Buddha had once given to Bimbisāra about his son Ajātaśatru. See Ajātaśatru (2).

MUṢṬIKA, a celebrated wrestler in the service of Kaṇsa, who directed him to kill Kṛṣṇa and Balarāma in a public encounter; but Balarāma overthrew him and killed him (*Bhāgavata-purāṇa*, X, ch.44). See also Ghaṭa Jātaka.

Muṣṭi-mudrā, "fist-handpose". In this handpose the thumb is bent over the closed palm. It symbolizes strength, holding a weapon, wrestling, etc.

MYTHIC SOCIETY, Cenotaph Road, Bangalore. The Mythic Society was founded in 1909 for promoting the study of art, archaeology, anthropology, etc., more particularly in Mysore and South India. It publishes the *Quarterly Journal of the Mythic Society*.

N

NĀBHĀDĀSA, author of the *Bhaktamāla*, a work in Hindi giving the lives of the devotees of God. Nābhādāsa who belonged, most probably, to the 17th century was a *Rāmāvata* (devotee of Rāma), but in selecting the names of the devotees he did not show any sectarian bias.

NĀBHAKA NĀBHAPAṄKTI or NABHAKA NABHITINA, name of a people mentioned along with the Yona-Kambojas in the 13th Rock Edict of Aśoka. Perhaps they were a people of the North-West India.

NĀBHĀNEDIṢṬHA, the youngest son of Manu. He had gone away to study the Vedas. When he returned he found that Manu had divided his property among his other sons. He was solaced by obtaining through his father's advice, cows from Aṅgirases (*Taittirīya Saṇhitā*, III, 19., 4-6). His name does not occur in later literature.

Nābhānediṣṭha is perhaps etymologically connected with Nabānazdiṣta ("nearest relation") in the Avesta.

Nacca Jātaka, Pali name of the Nṛtya Jātaka (q. v.).

NĀCHNA, a place in the Pannā district of Madhya Pradesh, about 160 kilometres south west of Allahabad, is known for a temple of the Gupta period. It is known as the Pārvatī temple. The temple is in ruins, but most of the plan can still be made out. The doorway and the frames of the windows are exquisitely carved in the Gupta style. The males have their hair dressed in curls resembling the style used on the coins of the Gupta kings. There is another temple in Nāchna called the Mahādeva temple. The carvings on this temple also are of high quality. This temple was built perhaps in the eighth century.

NACIKETAS, was son of Vājaśravas who desiring heaven performed a *yajña*. He gave old and barren cows as gifts to Brāhmaṇas. Naciketas did not like this. He asked his father, "To whom would you gift me ?" On repeating the question several times, his father angrily replied, "To Yama (Death)". Naciketas then went to Yama. Their conversation forms the *Kaṭha-Upaniṣad* (q. v.).

NADĀNTA, name of the dance which Śiva performed before an assembly of gods and sages in the golden hall at Chidambaram (q.v.). This dance forms the motif of the South Indian copper or bronze images of Naṭarāja (Ananda Coomarswamy, *The Dance of Śiva*, pp. 57–58).

Nādasvaram, a wind instrument used in South India, especially during a wedding procession. It is a reed instrument of conical shape, about 75 centimetres long, made of wood and sometimes of silver. It has twelve holes, six for playing the tune, and six for regulating the pitch.

Nāḍī, "duct, nerve". The term is used in the sense of duct in the Vedic literature. The Atharva Veda (VI, 138.4) describes the two ducts that carry the seminal fluid out of the testes as *nāḍī*s. The Chāndogya Upanisad (VIII, 6. 6) speaks of the 101 *nāḍī*s that proceed from the heart. The term is rarely, if ever, used in the medical literature of Caraka and Suśruta.

In Tantra literature *nāḍī* means a nerve. There are said to be 72,000 *nāḍī*s in the human body. Seventy two of them are major *nāḍī*s. Fourteen of the important ones are *iḍā*, *piṅgalā*, *susumnā*, *gāndhārī*, *hastijihvā*, *yaśasvinī*, *alambuṣā*, *kuhū*, *śaṅkhinī*, *sarasvatī*, *vāruṇī*, *puṣā*, *viśvodarā*, and *payasvinī*,. (*Prāṇatoṣaṇī* 1.4).

Nāga, snake, snake deity. *Nāga*s are the children of Kaśyapa and Kadru who was one of his several wives (*Mahābhārata*, I,ch.16).

In Buddhism, the *Nāga*s (serpents) have the character of water-spirits and are believed to dwell in the springs, lakes and tanks, and have the power to bring or withhold rains.

NĀGA (S), a people whose rulers had the snake-banner, and claimed to be the "lord of Bhogāvatī (Bhogavatī), the best of cities."

Bhogavatī was the mythical capital of the snake demons, called Nāgas who lived in *Rasātala*, in the subterranean world.

Two families of Nāga rulers are known mainly from inscriptions. The Chindakas ruled in Cakrakoṭṭa, which was the old name of Bastar in Madhya Pradesh. Inscriptions mentioning them have been found from the 11th to the early 14th century. The Sindas ruled in the Kannada country, in this period; but inscriptions dated as early as AD 750 have been found mentioning the Sindas. They called their land Sindavāḍi.

NĀGABHAṬA I. The Gurjara–Pratīhāra family came into prominence when Nāgabhaṭa successfully resisted the Arabs who invaded Western India in the second quarter of the 8th century.

NĀGABHAṬA II was a powerful king of the Gurjara–Pratīhāra dynasty of Western India. His conquests extended as far east as Monghyr in Bihar. Ultimately his imperial ambitions were curbed when he was defeated by the Rāṣṭrakūṭa king Govinda III sometime before 809–10.

NĀGACANDRA, also known as Pampa II, was a Kannada writer of c. 13th century. Among his works are *Mallinātha-purāṇa*, the story of the 19th *tīrthaṅkara*, and a Jaina version of the *Rāmāyaṇa* named *Rāmacandra–carita–purāṇa*. Among the Kannada renderings of the *Rāmāyaṇa*, Nâgacandra's version still retains its position of pre–eminence. The work is popularly known as *Pampa–Rāmāyaṇa*.

NĀGA-LOKA, the residence of the *nāga*s (serpents) It is deep below the surface of the earth (*Mahābhārata*, Āśvamedhika P. ch. 58). Vāsuki is the ruler of Nāga–loka.

Nāgamudrā, "snake–handpose", name of a gesture in which all the fingers are held in a cupped attitude, resembling the hood of a snake. It is a characteristic of Apasmāra, the dwarf on whom Śiva dances in his Naṭarāja manifestation.

NĀGĀNANDA, a drama in five acts, by Harṣa. Jimūtavāhana, prince of the Vidhyādharas, falls in love with Malayavatī, a princes of the Siddhas, and eventually marries her. One day he hears that the *nāga*s (serpents) were being killed and devoured by Garuḍa. Out of pity for them, he offers his own body to Garuḍa, who kills him. He is, however, restored to life by the mercy of Gaurī.

The story occurs in the *Kathāsaritsāgara* (chs. 12 and 90), as well as in the *Bṛhatkathā-mañjarī* (chs. 4 and 9). It is likely therefore, that it also occurred in Guṇāḍhya's *Bṛhatkathā* from where Harṣa took it.

Nāga Pañcamī, a day sacred to snakes is observed on the fifth day of the bright fortnight of Śrāvana (July-August). Images of *nāga*s (serpents) are worshipped on this day with the hope that they would bestow on the worshippers safety from snakebite (*Bhaviṣya-purāṇa*, I, 32).

In Bengal *Nāga-pañcamī* is celebrated on the fiifth of the dark forghtnight of Āṣāḍha (June-July). Manasā, the goddess of snakes is worshipped on this day.

Nagara, a city. For the names of the seven sacred cities see 'cities'.

Nāgara, a type of temple. Ancient texts on architecture describe this type as one with a quadrangular plan. This is contrasted in the texts with the *Drāviḍa* (q.v.) type which is octagonal or hexagonal. Modern scholars think that the distinction is mainly geographical, the *Drāviḍa* type being confined mostly to the south of the Krishna. Two distinguishing features are common to every medieval Northern Indian temple. The towers in all these temples are curvilinear. They are thus called *rekha śikhara*. Secondly, their general plan is square, with graduated projections in the middle of each side.

NAGARAHĀRA, is the same as modern Nangarhar district, the area round Jalalabad in eastern Afghanistan. Nagarahāra town was situated about 7 or 8 kilometres west of Jalalabad. Nagarahāra was an important centre of Buddhism. Ruins of about 40 *stūpa*s have been discovered here. Ptolemy (X, 43) calls this place Nagara or Dionysopolsis. Hiuen Tsang who visited this called it Na-kie-lo-ho.

NAGARAKERTĀGAMA, a Javanese epic poem written by Prapanca in 1365. The manuscript was discovered in Lombok at the end of the 19th century. The poem was originally called the *Desa Warnam*, the "Description of the Country". It gives a contemporary account of the king Hayam Wuruk's reign (1350-89). It also gives an account of Kertanagara, the grandfather of Hayam Wuruk. It appears from the poem that the reign of Hayam Wuruk was one of the most glorious in the history of Java.

The poem describes the New Year ceremony which was attented by scholarly Indian visitors. The poet asserts in this connection that the only famous countries were Java and India because both had many experts on religion.

NĀGARASARVASVA, a work on erotics by Padmaśrī, a Buddhist. He has versified in 18 chapters the amorous life of a prince.

NAGARI PRACHARINI SABHA, Varanasi was founded in 1893. Its main functions are the collection and preservation of manuscripts and books and also research on old Hindi manuscripts. It has published more than 400 books which include Hindi dictionaries and encyclopaedias and history of Hindi literature. It publishes a quarterly journal *Nāgarī Prachārinī Patrikā*.

NĀGĀRJUNA (1), founder of the Mādhyamika system of Buddhist philosophy, flourished in the 2nd century AD. According to his biography translated into the Chinese by Kumārajiva (c. 400 AD), he was a Brāhmaṇa of Southern India. According to others he was a resident of Vidarbha and a friend of the Sātavāhana king Śri Yajña Śātakarṇi (2nd cent. AD). Two of his important works are *Mādhyamika-kārikā* and *Vigraha-vyāvartanī*.

NĀGĀRJUNA (2), was one of the first persons to introduce *rasa* (mercury) system in Indian medicine. He was the author of *Rasaratnākara*, and also perhaps of the *Kakṣ ıpūṭa-tantra* and *Ārogyamañjarī*. Alberuni (973–1039) mentions one Nāgārjuna of Daihaka near Somnath who wrote a comprehensive treatise on *Rasāyana* (science of *rasa*). Alberuni had great contempt for this science. Nāgārjuna according to Alberuni lived one hundred years before him (Sachau's *India*, I, pp. 188–89). It is believed that Nāgārjuna lived in the 8th century. The invocations in the *Rasaratnākara* are addressed to all the Buddhas. From these it appears that he was a Buddhist of the Mahāyāna sect. According to Tibetan tradition this Nāgārjuna and the Buddhist philosopher are one and the same person.

NĀGĀRJUNAKONḌA, a city in the lower Krishna valley. The Ikṣvākus ruled here from the 3rd to the 5th century. Under them the city developed into an important Buddhist centre. It had a number of monasteries and *stūpa*s. These came to light in the excavations first undertaken in 1926–30 and resumed in 1938–40. Most of the *stūpa*s were adorned with white marble bas-reliefs depicting scenes from the Buddha's last life or his earlier incarnations. The style is that of the late Amarāvatī period. Many inscriptions of the Ikṣvāku dynasty have come to light.

The entire excavated area was inundated by the resevoir of the Nāgārjunasāgar Dam. A museum on a hill–top nearby contains all the archaeological remains that could be moved.

NĀGASENA (1), a learned Buddhist monk whose discussions on controversial points of belief and practice with the Greek king Milinda (Menander) are recorded in the Pali work *Milinda-pañha*. According to the text of this work, Nāgasena was born in a Brāhmaṇa family in the village of Kajaṅgala in the Himālaya. He entered the Buddhist *saṅgha* in early manhood. and studied Buddha's teachings at various places including Pāṭaliputra where he became an *arhat*. From there he went to Sāgala where he met king Milinda.

NĀGASENA (2), a king whom Samudragupta defeated, (Allahabad Inscription, line 13). It has been suggested that his kingdom was at Padmāvatī, a place about 60 kilometres south of Gwalior.

Nagnikā, a girl before her puberty. "A 30 years old man should marry a *nagnikā*, ten years old." *Mahābhārata*, XIII, ch. 44, v. 14.

NĀGOJI BHAṬṬA, also known as Nāgeśa Bhaṭṭa, was a polymath. He was a disciple of the grandson of Bhaṭṭoji Dīkṣita, and thus might be placed in the early 18th century. He was a prolific writer, and thirty of his works are still extant. He wrote on *Dharma–śāstra*, *yoga*, poetics, etc. He made commentaries on the *Vālmīki–rāmāyaṇa*, *Gīta-govinda*, etc. But his special field was grammar on which he wrote about a dozen books, the most famous of which is *Uddyota*, a commentary on the *Mahābhāṣyapradīpa* of Kaiyyaṭa. Kielhorn thought of him "as one of the greatest grammarians of the present age". Nāgoji Bhaṭṭa was a Mahārāṣṭra Brāhmaṇa. He was a protege of a local chief of Śṛṅgaverapura, near Allahabad.

NAHAPĀNA, a ruler of western India in the first or second century AD. His rule extended from Ajmer in the north to Konkan in the south and included parts of Saurāṣṭra and Malwa. He belonged to the Kṣaharata race, and ruled as a satrap (*kṣatrapa*) of some emperor in north west India. But practically, he was an independent king. A large number of silver coins struck in his name have been found proving that his reign was a prosperous one.

NAHUṢA, a king of the Lunar dyansty. Indra after killing Vṛtrāsura, a Brāhmaṇa, was suffering from the consequences of *Brahmahatyā* (q. v.). He went and hid himself in the waters at the end of the universe. Heaven was thus without a ruler. The gods appointed Nahuṣa as the ruler of heaven. After he was installed in heaven, Nahuṣa demanded that Śacī, Indra's wife, should be his wife. Śacī agreed provided Nahuṣa would come to her on a palanquin borne by the sages. They were slow in walking. In his hurry, Nahuṣa kicked Agastya, one of the sages. Nahuṣa was as a consequence turned into a serpent (*Mahābhārata*, Udyoga P., chs. 8–16). Ten thousand years later when the Pāṇḍavas, who were his descendants were in exile, he one day caught Bhīma in his coil. He agreed to release Bhīma if Yudhiṣṭhira would answer some queries on religion and philosophy. Yudhiṣṭhira gave the answers. Nahuṣa released Bhīma. He himself was also released from Agastya's curse (*Ibid.*, Vana P. chs. 178–181).

NAIGAMEṢA, name of a demon who causes diseases in children (*Suśruta–saṇhitā*, VI, ch. 27). See also Graha (2).

Naigameṣa is perhaps the same as Hariṇegamesi the divine commander of the foot troops. Śakra ordered him to transfer the embryo of Mahāvīra, the Jaina *tīrthaṅkara* from the womb of the Brāhmaṇī Devānandā to that of the Kṣatriyāṇī Triśalā. (*Kalpa–sūtra*, Lives of the Jinas, II 26–28). Śakra did this because it was the established custom that all *Arhat*s were born in noble families.

NAIGAMEYA, a name of Skanda, the divine commander of troops. (*Mahābhārata*, III, ch. 231)

It is likely that Naigameya is same as Naigameṣa (i.e. Hariṇegamesi), the divine commander of foot troops in Jaina mythology. See Naigameṣa.

NAIMIṢĀRAṆYA, the Naimiṣa forest, one of the nine sacred forests. (See *araṇya*.) Many sages lived here. Sauti, a scholar of the *Purāṇa*s, recited to the sages here the story of the Mahābhārata which he had heard from Vaiśampāyana in the serpent-sacrifice of Janamejaya (q.v.) (*Mahābhārata*, I, 1.1). Rāma had performed his Aśvamedha in this forest on the Gomatī river (*Rāmāyaṇa*, VII, ch. 91) The place is identified with Nimsar about 75 kilometres north west of Lucknow.

NAIRĀTMĀ, a Mahāyāna goddess who is an emanation of the Dhyani Buddha Akṣobhya. She is also regarded as the Śakti of Heruka (Hevajra). *Nairātmā* which means "no soul" is said to be another name of *Śūnya*, in which the Bodhisattva merges on the attainment of Nirvāṇa.

NAIṢADHA-CARITA or **NAIṢADHĪYA**, a poem in 22 cantos by Śrīharṣa. It is based on the *Mahābhārata* (III, chs. 50–70) story of Nala and Damayantī. It describes the events upto their marriage and the arrival of Kali in the capital of Nala. The poet shows elegance and skill in the use of language; and he is traditionally praised for *pada-lālitya* (gracefulness of words) in his composition.

The poem is considered a *mahākāvya* (q.v.).

NAIṢKARMA-SIDDHI, a treatise on *Advaita Vedānta* by Sureśvara, a pupil of Śaṅkara. It is in four sections of about a 100 couplets each. In the first section the author refutes the other theories of spirtual paths current in his time. In the later three sections he unfolds in a short compass the main theoretical tenets and practical precepts of *Advaita*.

NAKKĪRAR, (perhaps 8th century), Tamil scholar, poet and commentator. His commentary on Iraiyanār's *Akapporul* (5th–6th century), a treatise on pre-marital love and erotic poetry, is the first Tamil commentary and first important work in Tamil prose. Nakkīrar's *Neḍunalvāḍai* is one of the greatest poems in the Śaṅgam literature.

Nakṣatra, "star, constellation", lunar mansion, name of 1/27th part of the path of the moon round the earth, i.e. 13 and 1/3 degrees of the sky. The period of moon's sidereal revolution is a little less than 27 days and eight hours. Thus the moon travels through a little less than one *nakṣatra* every day; and the day can be named after the *nakṣatra* occupied by the moon on that day. The *nakṣatra* in its turn is named after a prominent star or constellation nearby. The system of naming the day after the *nakṣutra* is ancient. It is found in the Vedas. For instance, we have in the Atharva Veda XIV, 1.13 (also in the Ṛgveda, X. 85.13). "The cows are slain in the Maghās and the wedding takes place in the Phalgunīs". (Wedding Hymn)

Only two or three *nakṣatra*s are mentioned by name in the Ṛgveda. The Atharva Veda (XIV, 7), *Maitrāyaṇī Saṉhitā* (II. 13.20), *Taittirīya Saṉhitā* (IV. 4. 10. 1–3), etc., give the names of all the *nakṣatra*s. In fact the first two give names of 28 *nakṣatra*s. The Vedic lists start with Kṛttikā as the first one and count Abhijit as the 20th when they name 28 *nakṣatra*s. In later lists Abhijit was removed from the list of *nakṣatra*s. These later lists start with Aśvinī as the first *nakṣatra*. It may be mentioned that the Chinese and the Arabs, who also had the lunar mansion system and called then *hsius* and *manzils* respectively, also had 28 of them.

In Purāṇic mythology, the 27 *nakṣatra*s are the daughters of Dakṣa. He gave them to Moon in marriage (*Viṣṇu-puraṇa*, I. ch. 15, v. 78). Moon thus spends one day with each of his wives. The names of the *nakṣatra*s are:

1. Aśvinī
2. Bharaṇī
3. Kṛttikā
4. Rohiṇī
5. Mṛgaśiras
6. Ārdrā
7. Punarvasu
8. Puṣya
9. Āśleṣā
10. Maghā
11. Pūrva Phalgunī
12. Uttara Phalgunī
13. Hasta
14. Citrā
15. Svātī
16. Viśākhā
17. Anurādhā
18. Jyeṣṭhā
19. Mūla
20. Pūrvāṣāḍhā

21. Uttarāṣāḍhā
22. Śravaṇa
23. Dhaniṣṭhā
24. Śatabhiṣaj
25. Pūrva Bhādrapadā
26. Uttara Bhādrapadā
27. Revatī

Nakṣatra Jātaka. This is the 49th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, a citizen had fixed the marriage of his son, and decided the date of the wedding with the parents of the girl. He then went to his family *guru*, an Ājīvika, and asked him whether the day was auspicious. The *guru* piqued at not having been asked before, declared the chosen date as unlucky. The bride's family, after awaiting a while gave their daughter to another man. When the first bridegroom went on a subsequent day, a quarrel ensued. A wise man pointed out that all this trouble arose because of the foolish habit of consulting stars. Bodhisattva was this wise man.

NAKULA, the fourth of the Pāṇḍava princes. He was one of the twin sons of Mādrī, by the twin gods Aśvins. He was an expert in training and management of horses. He served as the master of the horse of king Virāṭa when the Pāṇḍavas were living incognito in his court (*Mahābhārata*, IV, ch. 12). He was a handsome man. Near the end of their lives, Draupadī and the five Pāṇḍavas left for the Himālaya. On the way up, Draupadī, Sahadeva and then Nakula fell down exhausted one by one and died. Bhīma asked Yudhiṣṭhira for what sin Nakula could not continue to walk. Yudhiṣṭhira said it was because of his pride in his appearance.

An *Aśva-śāstra*, Science of Horse, is ascribed to Nakula.

Nakula Jātaka. This is the 165th story of the *Jātāka.*

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. A mongoose and a snake lived near his walk. Bodhisattva preached to them the virtues of amity and dispelled their suspicion of each other.

NAKULĪŚA, same as Lakulīśa (q. v.).

NAL is a 'tell' (artificial mound by accumulated remains of ancient settlements) in central Baluchistan. Remains of a chalcolithic culture have been found here. The pottery was painted in black before firing, with multi-out-lined steps or circles, omegas, fish or animals. Some traits in the pottery, a glazed steatite seal and many faience beads point to contact with the Indus Valley Civilization. The Nal people practised fractional burial. The graves contain fragmentary skeletons together with quantites of the distinctive pottery.

NALA (1), a monkey ally of Rāma. Nala was son of Viśvakarmā. He built the bridge across the sea to Laṅkā over which Rāma and his army crossed over (*Rāmāyaṇa*, VI, ch. 22).

NALA (2), king of Niṣadha and husband of Damayantī (q. v.).

NALA (3), name of a dynasty which ruled in Deccan in the sixth century. They claimed their descent from Nala, the ancient king of Niṣadhas. Names of some of their kings, Bhavadatta-varmān, Arthapati-bhaṭṭāraka, Varāha, etc., are known from their inscriptions and coins.

NALA-CAMPŪ, also called *Damayantī-kathā*, is the earliest known work in the *campū* form. This work by Trivikrama Bhaṭṭa (early 10th century) gives a part of the story of Nala and Damayantī.

NĀLĀGIRI, name of a huge elephant. He belonged to Ajātaśatru. With his permission Devadatta made the elephant drunk and provoked him to attack the Buddha as he was begging alms. Overcome by the Buddha's spiritual power Nālāgiri faltered and laid its head on the ground. Marvelling at the sight, the assembled populace threw all their ornaments on the elephant's body, covering it entirely. Thereafter the elephant was known as Dhanapāla.

NALAKŪVARA, son of Kubera who was a step-brother of Rāvaṇa. Once Rambhā, an *apsaras*, was going to Nalakūvara on a tryst. Rāvaṇa saw her, and inspite of her protesting that she was going to his nephew and was thus almost his daughter-in-law, he raped her. Nalakūvara then cursed Rāvaṇa that he would die if he sexually assaulted any woman (*Rāmāyaṇa*, VII, ch. 26).

NĀLANDĀ, the site of the ancient University is about ten kilometres north of Rājagṛha, modern Rājgir. The place is mentioned in the early Buddhist and Jaina literature. The village was the birth place of Sāriputra, an important disciple of the Buddha. But the excavations which were conducted here from 1916 onwards have not revealed any pre-Gupta (5th century AD) remains. By the time of Harṣa (606–646), Nālandā had become the principal seat of Mahāyāna learning and a famed university town with many monasteries and shrines. Both Hiuen Tsang and I-tsing studied at Nālandā and have left accounts of the settlement and its life. According to Hiuen Tsang several thousand monks and 10,000 students lived here. All the monks were learned. Students seeking admission had to come thoroughly prepared. They had to pass adimission tests set by the gate-keeper. The campus was surrounded by a high wall with only one gate. The subjects taught, besides the Buddhist texts, included Vedas, Logic, Grammar, Medicine, Sāṉkhya, etc. Śīlabhadra was the *Ācārya* or Principal of the Institution when Hiuen Tsang studied there.

Archaeological excavations reveal that Nālandā had a planned lay-out with an almost symmetrical row of monasteries facing a row of temples, with wide space in between. The temples were solid rectangular structures of two tiers, the sanctum being placed in the upper tier which was approached by a grand flight of steps. One temple was more than 31 metres high and consited of seven successive accumulations of which the latest belonged to the 11th and 12th centuries and the fifth one, dating from about 6th century was notable for its sculptural wealth. The monasteries were imposing rectangular buildings, each with an open courtyard, enclosed by a covered verandah which led into the cells, arrayed on the four sides. The cell facing the entrance served as a shrine.

A number of seals and plaques discovered here bear the official seal of the Nālandā monastery with the legend *śrī-nālandā-mahāvihārīyāryabhikṣusaṅghasya*, "of the Great Monastery at Nālandā".

Nālandā was also a centre of religious sculpture in stone and bronze. Nālandā was probably sacked during Muslim raids in Bihār (c. 1200), and never recovered.

NALANDA PALI INSTITUTE. It was founded in 1951 in Nalanda, Bihar for research in Pali language and literature.

Nalapāna Jātaka. This is the 20th story of the *Jātaka.*

In former times, Bodhisattva was the leader of a herd of monkeys. He told his followers not to eat or drink in a strange place without his consent. Once while the monkeys were thirsty they came to a lake. They waited for their leader before drinking the water. Bodhisattva came and examined the lake, and said that there was a water demon in the lake. He then provided his followers with long reeds which, by the power of his virtue, became at once hollow throughout. Thenceforth all the reeds round that lake are hollow.

NĀLĀYIRA PRABANDHAM, a collection of about 4000 hymns containing the works of the 12 Ālvārs. The collection was arranged by Nāthamuni.

NALINĪ, name of a river which rises from the same lake as the Gaṅgā (q.v.) and flows eastward. The river cannot be definitely identified. The *Matsya-purāṇa* (121,57) says that the river enters the ocean through Indradvīpa. Some scholars think that Indradvīpa is Burma. In that case Nalinī is the Irrawadi.

Nalinikā Jātaka. This is the 526th story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. A doe drank the water in which his semen had fallen and conceived a son, whom he adopted and named Ṛṣyaśṛṅga (q.v.). Ṛṣyaśṛṅga was a sage of such austerity that Śakra trembled at his power. In order to destroy his virtue Śakra caused a drought in Kāśī, lasting three years. He then appeared before the king and suggested to him that if the king's daughter Nalinikā would seduce Ṛṣyāśṛṅga and destroy his virtue, rain would fall. Nalinikā was accordingly sent to the Himālaya and arrived in Ṛṣyaśṛṅga's hut in the garb of an ascetic. She played on the simplicity of the guileless young man. Through her seduction his virtue was overcome. She then escaped to Kāśī. Śakra was pleased and caused rain to fall.

NALODAYA, "The Rise of Nala", a poem describing the restoration to power of King Nala after he had lost all. Its ascription to Kālidāsa is generally rejected.

NĀMA-KARAṆA, "name giving", also called *Nāmadheya*, is the name of a *saṇskāra*-rite. "Let (the father perform or) cause to be performed the *Nāmadheya*, on the tenth or 12th (day after birth), or on a lucky lunar day, in a lucky *muhūrta*, under an auspicious constellation." *Manusmṛti*, II, 30.

NĀMALIṄGĀNUŚĀSANA, another name of the *Amara-kośa* (q. v.).

Nāma-rūpa, "name and form", a stereotyped formula for the phenomenal world, or its conceptual and material aspects. It is the fourth of the 12 *nidānas* (q. v.).

NĀMASAṄGĪTI, name of a Bodhisattva who is an emanation of the Dhyāni-buddha Vairocana. The image of Nāmasaṅgīti is found in large numbers in Nepal. These are either in stone or in bronze. This Boddhisattva is popular in Tibet and China also.

Nāmasiddhika Jātaka. This is the 97th story of the *Jātaka*.

In former days, Bodhisattva was a famous teacher in Takṣaśīlā. The name of one of his pupils was Pāpaka ("sinner"). His fellow students teased him for this. He wished to change his name and consulted his teacher. Bodhisattva advised him to travel and find out a suitable name. He found that "Jīvakas" died, "Dhana-pālīs" were poor, and "Panthakas" lost their way. He gave up the idea of changing his name.

Namaskāra-mudrā, "the gesture of making salutation", name of a handpose of adoration or salutation. It is the action of touching the forehead with folded hands.

Nambūdiri, name of the dominant caste of Kerala. They are orthodox Brāhmaṇas and regard themselves as the true repositories of the ancient Vedic religion and the precepts of the traditional Hindu code. They were also the chief landowners of Kerala. Nambūdiris were polluted by the touch of all castes below them, and by the approach of all lower than Nāyars, the warrior caste of Kerala. They followed a distinctive marriage alliance with the Nāyars. The eldest son of a Nambūdiri married a Nambūdiri girl, while the younger sons had a loose type of marriage, called *sambandham*, with Nāyar girls. The children of the progeny of this latter type of marriage followed the matrilineal descent system. (See Marumakkatāyam). Many Nambūdiri girls did not thus find husbands and died as old maids. There are four sub-castes among the Nambūdiris; the highest among these is called Adhyan. The members of this sub-caste have the title Nambudiripād.

NĀMDEV, (1270?–1350?), leading poet-saint of Mahārāshtra in the medieval period. In his youth he is said to have been a member of a murderous gang of robbers. He was overcome with remorse, one day, when he heard the lamentations of a woman whose husband he had murdered. He turned to a life of devotion and became a devotee of Viṭṭhala (Vithoba), a local image of Viṣṇu at Pandharpur. He wrote a number of *abhaṅgs*. They are very popular in Mahārāshtra. Some of them were included in the Ādi-gīanth of the Sikhs.

NĀMDHĀRĪ, name of a sect within Sikhism. The sect was founded by Balak Singh (1797–1862). He did not believe in any ritual except repeating God's name. Hence the name Nāmdhārī. His successor Rām Singh introduced a distinctive way of wearing the turban, and also the practice of frenzied chanting of hymns which ended with shrieks, "*kūk*". Hence the sect is also called Kukā. The Nāmdhārīs have their own *gurudwārās* and do not marry outside the sect.

NAMMĀLVĀR and his disciple Madhurakavi were the fifth and sixth Ālvārs. Nammālvār, who is considered to be the greatest Ālvār, was a God intoxicated man. He sang the praise of God. Madhurakavi took down the verses as they came. The whole of the fourth part of *Nālāyira Prabandham* contains the hymns of Nammālvār only. Madhurakavi was a Brāhmaṇa. He himself composed only one hymn, the one in praise of his *guru*.

NAMUCI, a demon, son of Kaśyapa and Danu. Namuci, afraid of Indra, hid in the rays of the sun. Indra befriended him and promised not to kill him by day or night, with wet or with dry. But he cut off Namuci's head at twilight, between day and night, and with the foam of water. *Mahābhārata*, IX, ch. 44.

Nānācchanda Jātaka. This is the 289th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as his eldest son. Later when he was the king he was walking about the city one night in disguise. He fell in the hands of some drunken thieves, but was able to escape by giving them his robe and pleading poverty. His former priest who had been dismissed was watching the stars that night. He told his wife that he found by the stars that the king had fallen into hostile hands and then escaped. The king heard this talk. He sent for his astrologers the next morning. They had not observed any such thing in the stars. He dismissed them and appointed the other in their place, and gave him a boon. When the priest went home and asked his family what boon should he beg, his wife, his son, and his slave each wanted a different thing. He reported to the king, who gave to each what he or she wanted.

NĀNAK, the founder of the Sikh religion was born in Rāi Bhoi di Talvandi, near Lahore, on 15.4.1469. He married young and worked for some time as an accountant. However, influenced by Sūfism and the *Bhakti* movement, he underwent a religious experience, about the age of 30, and became a wandering teacher. He travelled widely all over the Indian sub-continent, and is said to have made a pilgrimage to Mecca also. His teaching emphasized the formlessness of God, to whom he referred as *Sat Kartār* "True Creator", or *Sat Nām* "True Name". He was deeply opposed to the caste system as well as the division between Hindu and Muslim. In relation to God Nânak's teaching was perhaps more Muslim than Hindu; but he accepted the belief in re–incarnation and the concept of *Māyā*. Nânak died in Kartarpur in 1539. He had at least two children. One of them, Sri Chand, was regarded as his successor by some of the followers, though Nānak himself nominated Angad, who is recognized as the second *Guru* in the line of orthodox Sikh succession.

NĀNĀRTHĀRṆAVASAṈKṢEPA, by Keśavasvāmī (12th century), is the biggest homonymous lexicon known so far. It contains about 5,800 stanzas. These are divided into six *kāṇḍa*s (chapters) according to the number of syllables of the words. In each *kāṇḍa* words are arranged according to the initial letters.

NANĀRTHAŚABDAKOŚA, a homonymous lexicon, more popularly known as Medinī-kośa after its author Medinikara (q.v.).

NANDA (1), chief of the cowherds (*gopa*s), and foster father of Kṛṣṇa.

NANDA (2), a dynasty which ruled in Pāṭaliputra. The ninth Nanda king lost his kingdom to Candragupta. See also Mahāpadma.

NANDA (3), son of Mahāprajāpatī, and thus a half brother of the Buddha. He was almost forcibly converted to the life of a monk. He was at first despondent, but was finally reconciled to this life. Nanda was nick-named Sundara for his handsome appearance. He is the principal character of Aśvaghoṣa's drama *Saundarānanda*.

Nanda Jātaka. This is the 39th story of the *Jātaka*.

At the time when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a squire. His friend, another squire, had a son in his old age. In order that the son might not be deprived of his wealth. the old squire buried his wealth, and told Nanda, his slave, that he should show the spot where the wealth was buried to his son after his death. When the old man died the son asked Nanda to show him the spot. Nanda took him there, but as soon as he stood over the spot where the wealth was buried, he started abusing his master's son. The young man came back. The same thing happened on several occasions when he asked Nanda to point out the spot to him. He then consulted Bodhisattva who told him that the wealth was buried at the spot where Nanda stood when he abused him.

NANDANA, the name of the garden of Indra (*Kumārasambhava*, II,41).

NANDA PAṆḌITA, author of about 13 works on Law, flourished about AD 1600. His ancestors came from South India and settled in Vārāṇasī. *Dattaka-mīmāṉsā* is his most famous work.

NANDED, on the Godavari, in Maharashtra, is the place where Gobind Singh, the tenth *Guru* of the Sikhs lived for 14 months, and later died on 7. 10. 1708. The main shrine in his memory was built between 1832 and 1837 under instruction from Mahārājā Ranjit Singh. It is called Sachkhand Shri Hazur Abchal Nagar Sāhib, or in short, Hazur Sāhib. It is one of the five *Takht*s of the Sikhs.

NANDI, name of an attendant (*gaṇa*) of Śiva. The name of the bull who is the vehicle of Śiva is also Nandi or Nandin. He is generally represented lying in an outer room facing the *garbha-gṛha* where the chief icon of Śivā (or the *liṅga*) is situated.

Nāndī (1), name of a *śrāddha*, same as *Ābhyudayika* (q. v.).

Nāndī (2), a kind of blessing pronounced as a prologue to a drama. The speaker of this prologue is called *nandī*.

Nandikamṛga Jātaka. This is the 385th story of the *Jātaka*.

In former times, Kośala ruled over the country of Kośala from his capital at Sāketa. He was fond of hunting. He engaged the villagers as beaters. The villagers, to save their time, once, surrounded the forest and caught all the deer, and gave them to the king for keeping them in his park so that he could kill one every day for his food. Bodhisattva was at that time a deer. He was also caught by the villagers along with the others, but Bodhisattva was able to hide his parents in a thicket. When it was the turn of Bodhisattva to be killed, the king aimed an arrow at him. Bodhisattva made no attempt to run away, but the king was unable to release the arrow from his bow. Bodhisattva told the king that it was because of the power of his virtue. The king realized his goodness and granted him a boon. Bodhisattva asked for the security of all living beings, and established the king in the path of virtue.

Nāndīmukha, "having a cheerful face", a class of ancestors for whom a *śrāddha*, known as *Nāndī* is performed. This class comprises a man's father, grandfather and great grandfather; and maternal grandfather, great grandfather and great great grandfather. (*Agni-purāṇa*, 117, 38–43).

NANDINĪ, name of a *kāmadhenu* (q. v.). She is the daughter of Surabhī, the *kāmadhenu* of heaven.

NANDI-SUTTA, forms a part of the canon of the Śvetāmbara Jainas.

In the introductory part of this work there is a list of teachers (*sthavirāvalī*) containing 27 names. The names from Sudharma to Mahāgiri (9) are same as in the *sthavirāvali* of the *Kalpasūtra*, but the last 18 names are different.

NANDĪŚVARA, a form of Śiva. Once Rāvaṇa went near the mountain where Śiva was sporting with Pārvatī. Śiva adopted the form of Nandīśvara whose face was that of a monkey and told Rāvaṇa not to proceed. When Rāvaṇa laughed at him, Nandīśvara said that monkeys should one day destroy him. Rāvaṇa then tried to lift up the mountain. Śiva pressed it down with his great toe and crushed and held fast the arms of Rāvaṇa who uttered a loud cry which shook the three worlds. His friends counselled him to propitiate Śiva, and he did so for a thousand years with hymns and weeping. Śiva then released him, and said that his name should be Rāvaṇa from the cry (*rāva*) which he had uttered (*Rāmāyaṇa*, VII, ch. 16).

Nandivilāsa Jātaka. This is the 28th story of the *Jātaka*. In former times Takṣaśilā was the capital of the Gāndhāra kings. Bodhisattva was born there as a bull. His master a poor Brāhmaṇa named him Nandivilāsa. In order to show his gratitude to the Brāhmaṇa for all the kindness shown to him, the bull asked him to wager with a rich man a sum of 1,000 coins that he could pull 100 loaded carts. The rich man agreed. The Brāhmaṇa then sat on the driver's seat and shouted "Pull, you rascal". Nandivilāsa was offended and he refused to pull. The Brāhmaṇa lost the wager. As he lay groaning in bed Nandivilāsa went and told him that he should not have abused him. He then advised the Brāmaṇa to wager 2,000, and told him that this time he would win. When the carts were loaded he asked the bull gently to pull them. Nandivilāsa did so easily and won for the Brāhmaṇa the money as well as many presents.

Nandyāvarta a kind of diagram considered auspicious by the Buddhists and the Jainas. It is a kind of labyrinth in which some lines of the *svastika* figure are repeated outside the same figure so that in each direction of the figure, nine corners are formed. Nandyāvarta is the symbol of the *tīrthaṅkara* Aranātha in the (Śvetāmbara) Jaina iconography.

Naṅguṭṭha Jātaka. See under the Sanskrit name Lāṅguṣṭha Jātaka.

NANNAYA BHAṬṬA is known as the first poet of Andhra. The part translation of the *Māhābhārata*, that he made in Telegu is the oldest *kāvya* found in that language. He started the work at the request of king Rājarāja Narendra (11th century), but could not for reasons unknown continue after the first 2½ *parvan*s. Nannaya also known as Nanniah, Tikkana and Errapragaḍa (Errana) are the Great Trio, the *Kavi-traya*, of Telegu literature.

NANNIAH, same as Nannaya Bhaṭṭa (q. v.).

NANNŪL, name of a Tamil grammar by Pavaṇanti (q. v.).

NĀRADA (1), is the name of a mythical seer mentioned several times in the Atharva Veda: "What cows the gods shaped out, rising up from the sacrifice, of them Nārada selected for himself the fearful *vilipti*." (XII, 4.41). In later Vedic literature he is a priest or teacher.

In the epics and the *Purāṇa*s, Nārada is the most important *devarṣi* (q. v.). He was created as a *prajāpati* by Manu (*Manusmṛti*, I, 34-35). Nārada is often mentioned with the *gandharva*s and presumably was himself a *gandharva*. He recited the *Mahābhārata* to the gods (*Mahābhārata*, I, ch. 1). Nārada was wont to provoke quarrel and was fond of quarrel. When Bhīma and Duryodhana were going to fight their final duel, Nārada went and asked Balarāma to come and witness the fight (Ibid., IX, ch. 55).

NĀRADA (2), author of a *Dharma-śāstra* (q. v.). His work has many similarities with that of Manu.

NĀRADA PAÑCARĀTRA is a comparatively modern (c. 13th century) work, and is not strictly a text of the ancient Pañcarātra school. It is devoted to the cult of Kṛṣṇa and his beloved Rādhā.

NARADATTĀ, name of the *yakṣiṇī*, according to the Śvetāmbaras, attending on Munisuvrata, the 20th *tīrthaṅkara* of the Jainas. The Digambaras think that the name of this *yakṣiṇī* is Bahurūpinī. Naradattā is also the name of a (Jaina) *Vidyādevī*.

NĀRADĪYA PURĀṆA, is listed sixth in the *Viṣṇupurāṇa* (III, ch. 6) list of *Purāṇas*. Sometimes, however, it is considered only a *Upa-purāṇa*.

It is a sectarian text, extolling the virtues of the Viṣṇu cult and of fasting on the Ekādaśī (q. v.) days.

NĀRADĪYA ŚIKṢĀ, a Śikṣā (q. v.) work relating to the Sāmaveda.

Naraka, hell as a purgatory, a place where the souls of the wicked are sent for punishment for a period. The idea of such a place was not known to the Vedic people. It is not found in the Ṛgveda. It occurs vaguely in the Atharva-veda (V, 19.3), "They who spat upon a Brâhmaṇa, or who sent (their) mucus at him, they sit in the midst of a stream of blood, devouring hair".

The idea of hell developed in the *Dharma śāstra*s and *Purāṇa*s. The *Manusmṛti* (IV, 88-90), for instance, gives the names of 21 types of hell. Some of these names, e.g., Kālasūtra, Raurava, Mahâraurava, Tapana, etc., occur in other places also. Nearly all the *Purāṇas*, e.g., *Viṣṇu-purāṇa*, II, 6.1-29; *Mārkaṇḍeya-purāṇa*, chs. 10 and 12; *Garuḍa-purāna*, Preta-kalpa; etc., give vivid details of these hells. Some of the *Purāṇa*s also try to reconcile between the idea of *mokṣa* and the theory of heavan and hell.

The Buddhists have an elaborate system of *Naraka*s (Pali, *Niraya*s,). These are divided into four broad classes. They are: Hot hells, eight: Sañjīva, Saṅghāta, Kālasūtra, Avīci or Mahāavīci, Jvālā-raurava, Dhūma-raurava, Pratāpana and Tapana. (These names are also given in the Saṅkṛtya Jātaka.) Each of these eight hells have 16 sub-hells attached to them, making a total of 136 hot hells.

Cold hells, eight: Arbuda, Nirarbuda, Atata, Ababa or Hahava, Huhuva, Utpala, Padma and Mahāpadma

Dark hells, eight.

Cold Lokāntarika hells, ten; but each has 100 millions of smaller hells attached.

Small Lokāntarika hells, 84,000 in number.

All these hells, Hindu and Buddhist, are purgatories. The sinners are released from there after a certain period depending on their sins. The Chinese Buddhists have, however, added a hell from which no release is possible. This is a special hell for females, and consists of an immense pool of blood.

NARAKA, name of an *asurā*. He was killed by Viṣṇu. (*Mahābhārata*. III, ch. 142).

NARA-NĀRĀYAṆA, name of two sages. Nārāyaṇa, the supreme god, had once in the *Satya-yuga*, divided himself into four parts. They were born as the sons of Dharma, and were called Nara, Nārāyaṇa, Hari and Kṛṣṇa. The first two went to Badarikāśrama and engaged themselves in penances (*Mahābhārata*, XII, ch. 335). Nara and Nārāyaṇa were born again at the end of *Dvāpara-yuga* as Arjuna and Kṛṣṇa (*Ibid.*, III, ch. 41)

NARASĪ MEHTA (15th or 16th century) was the greatest Gujarātī poet of the *Bhakti* school. He was born in a Nāgara Brāhmaṇa family in the Talājā village near Junāgaḍh. His writings are generally classified into two groups. In the first group are *Sāmaldāsano Vivāha* and *Hāramālā*. These describe some supernatural events of his life. Nine other works belong to the second group which deal mostly with the life of Rādhā and Kṛṣṇa.

NARA-SIṈHA, same as Nṛsiṉha (q. v.).

NARASIṈHA-GUPTA was the last great Gupta emperor. Very little is known about him from inscriptions. It is known from his coins that he assumed the title of Bālāditya. Hiuen Tsang mentions that king Bālāditya defeated the Hūṇa Mihirakula, and refers to him as a great patron of Buddhism and the builder of a great monastery (*saṅghārāma*) at Nālandā. Perhaps Bālāditya mentioned by Hiuen Tsang was identical with Narasiṉha-gupta.

NARASIṈHA-UPAPURĀṆA, a Upapurāṇa of the *Narasiṉha* sect. Alberuni (*India*, I, p. 130) includes this work in one of his lists of *Purāṇas*.

NARASIṈHA-VARMAN I, (c. 630–c. 668) son of Mahendra-varman was the greatest of the Pallava kings. He defeated

Pulakeśin II, the Cālukya ruler, and thus avenged the defeat of his father. He erected some monolithic temples, called *rathas*, at Mahâbalipuram. Hiuen Tsang visited Kāñcī when Narasiṉha-varman was reigning there. Hiuen Tsang saw many Buddhist monasteries and *Deva* temples at this place. The Jainas were living here in large numbers. He wrote, "......the people (of Kāñci) are courageous. They are deeply attached to principles of honesty and truth, and highly esteem learning."

NARASIṈHA-VARMAN II, (c. 695–c. 722) was a Pallava king of Kāñcī. He built the Kailāsanātha temple at Kāñci and the Shore temple at Mahâbalipuram. Some scholars believe that Daṇḍin, the author of *Daśakumāra-carita*, lived in his court. According to the Chinese records of the 11th century, a king Che-li-na-lo-seng-kia (Śrī Narasiṉha) of South India sent an Embassy to the Chinese emperor in 720. This helps in fixing the date of Narasiṉha-varman.

NĀRĀYAṆA (1), a name of Viṣṇu. The *Mahābhārata* (V, ch. 69, v. 10) says that he is so called because he is the refuge of man *(nara)*. Most other *Purāṇa*s derive the name as in *Manusmṛti* (I, 10), "The waters are called *nārāḥ*, (for) the waters are, indeed, the offspring of *Nara;* as they were his first residence *(ayana)*, he thence is named Nārāyaṇa."

NĀRĀYAṆA (2), author of the *Hitopadeśa* flourished in the 11th or the 12th century. The name of his patron was Dhavalacandra. Little else is known about him.

NARMADĀ, also known as Revā, is a sacred river. There are not many legends connected with this river. One of them says that Sūrya, father of Tapatī, blessed her and said that she would thereafter flow west from the Vindhya as a river named Narmadā *(Bhaviṣya-purāṇa*, ch. 47)

NARMAMĀLĀ is a satirical work of Kṣemendra. It is mainly against the Kāyasthas, whose pens were their swords. These people monopolized all the key positions in the state from the chief accountant to the governor of a province. They mis-used their office and also led degraded private lives. The work is a biting satire, but there is nothing of melancholy wisdom in it.

(In Kashmir, in that period, the term Kāyastha denoted a government official, and not a particular caste. See Kāyastha.)

NARRINAI, a collection of 400 (Tamil) love-poems of nine to 12 lines each, compiled under the patronage of Pāṇḍiyan Māran Valudi. They form a part of the *Eṭṭuttokai* or the Eight Anthologies of the Śaṅgam literature.

NĀSATYAU, the two Nāsatyas. The word, always in the dual number, occurs in the Ṛgveda. Its meaning is not clear. It is often taken as the epithet of the two gods Aśvins (whose names are also always given in the dual number) perhaps because both the terms 'Nāsatyas' and 'Aśvins' occur together in the same *ṛk*, viz. I, 117.1. The early commentators of the Vedas interpreted the term in various manners, such "true, not false", "leaders of truth", "nose-born", etc. Nāsatyau, either as the name of a god or as the epithet of a pair of gods must have been important to the Mitannis, a people of early West Asia. This name along with the names of three other Vedic gods are invoked in a treaty (c. 1400 BC) between the Hittites and the Mitannis. (See Bogazkoy). It is written there as *Na-sa-at-ti-ia* which may or may not be in dual number.

NASIK, a holy city and place of pilgrimage near the source of the Godāvarī. Remains of ancient cultures associated with Ochre Coloured Pottery and Northern Black Polished Ware have been found here. About six kilometres from the town there are remains of 23 Buddhist caves. All but four (II, XVI, XVII, XVIII) of these are from the early period. These four are similar in style to Elephanta; the likeness specially evident in the pillars. Among the older ones, the important caves are the Gautamiputra Vihāra (III), the *caitya* cave (X), and the Nahapāna Vihāra (VIII). The veranda of Vihāra III has a balustrade and pillars with bulbous capitals surmounted by animals on which various figures are seated.

Nāstika, "not orthodox", "unbeliever", one who is not an *āstika* (q.v.).

Nāṭaka, a drama. Ten forms of drama are described in works on dramaturgy. (See *Daśarūpa*). Two of these, viz., *nāṭaka* and *prakaraṇa* may be regarded as full-fledged dramas.

The plot of a *nāṭaka* should be based on a well known story. The hero who is generally a king, should be endowed with attractive qualities of the type known as *dhīrodātta*, self-controlled and exalted. He should be eager for fame, of great energy, a ruler of the world. If the hero is not a king, then he should be a royal seer or a god. The *nāṭaka* should be divided in five Acts. Some dramas may have ten Acts. They are called *mahānāṭakas*, great dramas. The sentiment protrayed should either be heroic or amorous, and nothing that is dread-ful or shameful should be shown on the stage (*Daśarūpa*, ch. III).

NAṬARĀJA, "Lord of Dance", name of Śiva in his manifestation as a cosmical dancer. The *Āgamas* of South India say that Śiva danced in 108 modes, but the actual descriptions are given only of nine modes. Of these, the first variety is Ānandatāṇḍava (q.v.). This is found represented in all Śiva temples of importance in South India and also in the Cola bronzes. One of the finest Naṭarāja images is the one still worshipped in the Bṛhadīśvara temple at Thanjāvūr.

NĀTHAMUNI, (10th/11th century), founder of the Śrīvaiṣṇava sect was a native of Vīranārāyaṇapura (modern Mannargudi in the South Arcot District). He lived in Śrīrangam. Nāthamuni was the author of *Nyāya-tattva* which gives an exposition of the philosophy of the Viśiṣṭādvaita school. He was also known as Raṅganāthācārya.

NĀTHA-PANTHA, a religious cult which started in Northern India near about AD 1,000. Two of the earliest leaders of this cult were Mīnanātha (or Matsyendranātha), who may or may not be a historical figure, and Gorakhanātha. It is still one of the popular cults. Śiva is Ādinātha, the Supreme *Siddha*, the Divine source of perfection. All *Siddhas* (the perfected ones) are Śiva's incarnations. The cult embraces many *Śaiva* and *Tāntrika* beliefs. The characteristic of this cult is a widespread belief in occult power attained through the practice of *Haṭha-yoga*. The emphasis in this *yoga* is on *kāya-sādhanā*, attain-ment of perfection of the body. Another characteristic of this cult is its vehement opposition to the association of women in any way with their practices.

The Nātha-pantha has in many ways influenced the growth of Bengali and other modern languages of Northern India.

NĀTHDWĀRA, a town about 40 kilometres north of Udaipur in Rajasthan. It contains the image of Śrīnāthji, the most famous shrine of the Vallabha sect of Vaiṣṇavas. The image is said to have been brought here from Jatipur-Govardhan in the Mathurā district in the 17th century.

Nāṭikā is a form of drama. It is a mixture of *nāṭaka* and *prakaraṇa*, two of the ten standard forms of drama (See *Daśarūpa*). The events in this form of drama take place on the earth. The hero is a renowned king and is of the type known as *dhīra-lalita*, self controlled and light-hearted. The principal sentiment is erotic. The hero king is always afraid of the queen in carrying on his amorous adventures with an exceedingly fascinating girl who herself is in the palace and is of a royal lineage. A *nāṭikā* has four acts. (*Daśarūpa*, III, 46-51).

Few *nāṭikas* have survived; among them is *Karṇa-sundarī* of Bilhaṇa.

NĀṬYADARPAṆA, (12 century), is a work on dramaturgy. It is ascribed jointly to Rāmacandra and Guṇacandra, but sometimes to the former alone. The work names 12 forms drama, the 11th and 12th forms being Nāṭikā and Prakaraṇī respectively; but no illustration is given of the last form. (For names of the ten forms of drama see *Daśarūpa*).

NĀṬYAŚĀSTRA, of Bharata, the earliest among the extant works on dramaturgy, poetics, music, body gesture and temple architecture. See Bharata (4).

Nava-Durgā, nine forms of Durgā, viz., Kumārikā, Trimūrti, Kalyāṇī, Rohiṇī, Kālī, Caṇḍikā, Śāmbhavī, Durgā, and Bhadrā (*Śabdakalpadruma*).

Nava-dvāra, "nine apertures (of the body)", viz., the two eyes, the two ears, the two nostrils, the mouth, the anus and the penis. *Bhagavad-gītā*, 5, 13; *Śvetāśvetara Upaniṣad*, 3, 18; *Kumāra-sambhava*, 3.50.

Navagraha, "nine planets" or the "nine planet deities", are : Ravi (or Sūrya "sun"), Candra (moon), Maṅgala (Mars), Budha

(Mercury), Śukra (Venus), Bṛhaspati (Jupiter), Śani (Saturn). Rāhu (ascending node of moon), and Ketu (descending node of moon). They are worshipped or propitiated to ward off their astrologically malefic effects. Of these, Śani, Rāhu and Ketu are always malefic, and in South India are believed to be responsible for children's diseases. The personified representations of the nine planets are placed in every South Indian Śiva temple; and the images of Śani, Rāhu and Ketu are so arranged that one image does not face another.

(The nine demons, also called *grahas*, who cause diseases in children, are different from these. See *graha* (2).)

Navagraha Śānti, a *śānti* (q.v.) for the nine planets. This is performed by one desirous of prosperity and long life, and of removing calamities and evil. One desirous of performing magic rites against enemies should perform this *śānti* first. In fact all religious rites should be preceded by *Navagraha-śānti*.

NAVA NALANDA MAHAVIHAR, Nalanda, was established by the Bihar State Government in 1951–52. Its main functions are to teach diploma courses in Tibetan, Chinese, Burmese, Siamese and Sinhalese, and to conduct research. It has also a collecttion of manuscripts and Tibetan Xylographs.

Navapatrikā, "Nine planet", an autumnal ceremony in Bengal. It is performed during the *Durgā-pūjā*, on the seventh day of the bright fortnight of Āśvina. Branches or leaves from nine plants are placed on the side of the Durgā image. Each plant represents one form of Durgā. These are :

Plant	Form of Durgā
1. *Rambhā* (banana)	Brahmāṇī
2. *Kacu* (*Colocasia esculenta*)	Kālikā
3. *Haridrā* (turmeric)	Durgā
4. *Jayantī* (*Sesbania sesban*)	Kārttikī
5. *Bel* (wood-apple)	Śivānī
6. *Dāḍimā* (pomegranate)	Rakta-dantikā
7. *Aśoka* (*Saraca indica*)	Śoka-rahitā
8. *Mān-kacu* (*Alocasio indica*)	Cāmuṇḍā
9. *Dhānya* (rice)	Lakṣmī

Navaratna (1), "the nine gems". These are also supposed to be related astrologically to the nine planets. The names of these gems and the planets to which they are related are: *muktā* "pearl" (full moon), *māṇ kya* "ruby" (sun), *puṣparāga* "topaz" (Jupiter) *vajra* "diamond" (Venus), *marakata* "emerald" (Mercury); *vidruma* "coral" (Mars), *nīla* "sapphire" (Saturn), *vaidūrya* "cat's eye" (Rāhu), and *gomeda* (q. v.) (Ketu). There are other lists of the gems and their related planets.

Navaratna (2), "the nine gems", the nine gems in the court of the legendary king Vikramāditya A verse gives their names as Dhanvantari, Kṣapaṇaka, Amara-siṇha, Śaṅku, Vetālabhaṭṭa, Ghaṭakarpara, Kālidāsa, Varāha–mihira, and Vararuci. Nothing is known about Śaṅku and Vetālabhaṭṭa; and little, if any about Kṣapaṇaka (q. v.). The other six are well-known in the fields of literature and science.

Navarātri, the first nine days and nights of the bright fortnights of Āśvina (September-october) and Caitra (March-April). Devī is worshipped on these days.

NAVASĀHASĀṄKĀ-CARITA, (c. AD 1005), a poem in 18 cantos by Padmagupta or Parimala, describing the life of king Sindhurāja Navasāhasāṅka of Mālwā. The work does not aim at history. It deals mainly with the mythical event of the winning of the *Nāga* princess Śaśiprabhā by Sindhurāja.

Nava-śakti, name of a group of *mātaras* or Śaktis. They are Vaiṣṇavī, Brahmāṇī, Raudrī, Maheśvarī, Narasiṇhī, Vārāhī, Indraṇī, Kārttikī, and Pradhānā. In South India the *navaśaktis* form a group of nine virgins *(navakaṇṇikal)* who are held in high esteem. They are Pūraṇai and Puṭkalai (the two wives of Aiyanār), Māriyamman, Kāliyamman, Ellaman, Aṅkālamman, Piṭāri, Cāmuṇḍā, and Durgā.

NAVDATOLI, a chalcolithic site on the Narmadā in central India. Malwa ware used here was gracefully shaped and painted in black with geometric designs or friezes of stylized men or animals. Only wheat was recorded from the lowest level, but from period II (radio-carbon dated to 1660 ± 130 BC) rice was also known, a very early occurence. The site was abandoned in the first millennium BC when Maheshwar, on the opposite bank, became an outpost of the rising civilization of the Gaṅgā.

Navya-nyāya, a school of logic which originated with Gaṅgeśa (14th century AD) in Mithilā and was further developed in Bengal. It was particularly interested in the study of the objective foundations of the relations between the item to be proved (*sādhya*) and the ground submitted (*hetu*) to render the proof. The study led to the development of a precise terminology. Modern scholars generally transcribe this terminology in the symbols of mathematical logic.

NĀYĀ-DHAMMAKAHĀO, (Sanskrit, *Jñātā-dharmakathāḥ*). "Examples and Religious narratives", the name of the sixth *Aṅga* of the Jainas. The extant version is accepted by the Śvetāmbaras only. The work contains many legends and tales, including the legend of Mallī, the only female *tīrthaṅkara*.

Nāyaka, "hero". Dhanañjaya in his *Daśarūpa* says that the hero of a drama or a poetic composition is of four kinds, being *lalita* (light hearted), *śānta* (calm), *udātta* (exalted) or *uddhata* (vehement). (2.2)

In defining these four terms, he adds the word *dhīra* (self-controlled) to each of these terms *lalita*, *śānta*, etc. This is to indicate that the hero, unlike the heroine, must always have himself under control.

Dhīra-lalita, "one that is self-controlled and light-hearted" is a hero who is free from anxiety, fond of arts (song, dance, etc.), happy and gentle. (2.3)

Dhīra-śānta, "one that is self-controlled and calm" is a hero who is Brāhmaṇa or the like, possessed of the generic merits (of a hero). (2.4)

Dhīrodātta, "one that is self-controlled and exalted" is a hero of great excellence, exceedingly serious, forbearing, not boastful, with self-assertion suppressed and firm of purpose. (2.5)

Dhīroddhata, "one that is self-controlled and vehement" is a hero who is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible, and boastful. (2.6)

Nāyanārs a collective name for 63 Tamil Śaiva saints. Some of them were important poets, and exponents of *bhakti*. A comprehensive account of the lives of the 63 saints is given in the *Periyapurāṇam*, a work of over 4,000 stanzas. The Nāyanārs belonged to the 7th–8th centuries AD. Three of the most famous among them were Nānacampantar, Appar, and Cuntaramūrtti. The images of the Nāyanārs are worshipped in the South Indian temples as saints.

NAYAPĀLA, (c. 1038–c. 1055), son of Mahīpāla was a king of the Pāla dynasty of Bihar and Bengal. Karṇa son of Kalacuri Gāṅgeyadeva invaded the Pāla kingdom during Nayapāla's time, and there was protracted warfare. Peace was finally established due to the efforts of Atīśa, the Buddhist scholar.

Nāyikā, "heroine". The heroines of a drama or a poetic composition have been classified by the writers on dramatic art in several manners. The classifications as given in Dhanañjaya's *Daśarūpa* are as follows:

"There are three kinds of *nāyikā*, namely, the (hero's) own wife (*svā*), (a woman who is) another's *(anyā)*, or a common woman (*sādharaṇastrī).*" (2.24)

"(The hero's) own wife (*svīyā*) .....may be *mugdhā* ("inexperienced"), *madhyā* ("partly experienced") or *pragalbhā* ("experienced"). (2.25)

Again, each of these heroines may be classified according to their relations with the hero. There are eight such types, namely, *Svādhīnabhartṛkā*, "one that has her husband in subjection", is one whose lover sits by her side and is at her service, and who takes pleasure (in it). (2.37)

Vāsakasajjā, or *Vāsakasajjikā*, or *Vāsakasajjitā*, "one who is dressed up to receive", is one who adorns herself for joy when her lover is about to come. (2.38)

Virahotkaṇṭhitā, "one that is distressed at her lover's absence", is one who is disturbed when he tarries without being at fault. (2.39)

Khaṇḍitā, "one who is enraged", is one who is filled with jealousy on discovering her lover to be disfigured (by scratches, etc.) through his relations with another woman. (2.40)

Kalahāntaritā, "one that is separated (from her lover) by a quarrel", is one who suffers remorse after she has repulsed him in indignation. (2.41)

Vipralabdhā, "one that is deceived", is one who is greatly offended that her lover has not come to the rendezvous agreed upon. (2.42)

Proṣitapriyā, "one whose beloved is away" is one whose lover is in a distant land on business. (2.43)

Abhisārikā, "one that goes after (her lover)", is one who lovesick. goes to her lover or makes him come to her. (2.44)

Each of these heroines may have different tempers. They may be *dhīrā*, self possessed; *adhīrā*, not self-possessed; or *dhīrādhīrā*. partially self-possessed.

Later writers on poetics further elaborate these classifications.

Nembutsu, *(Namu–Amida–Butsu)*, "calling the name". The belief of the Jodo (Pure Land Sect) was that repeating the name of Amida Buddha daily was all that was necessary to purify oneself from all sins and to attain rebirth in the paradise of Amitābha.

NEMINĀTHA, name of the 22nd *tīrthaṅkara* of the Jainas. His also called Ariṣṭanemi (q. v.).

Neti, Neti, "not this, not that", the answer given in the *Bṛhadāraṇyaka Upaniṣad* (II, 3.6; III, 9.26; IV, 2.4; and IV, 5.15) to questions as to the nature of *Brahman* or *ātman* (Self): "That Self is to be described by *neti, neti*", thus hinting at its indefinability.

NEW CATALOGUS CATALOGORUM. The project was started by the Madras University, with C. Kunhan Raja as the editor. The first volume was published in 1949. On the retirement of Kunhan Raja, V. Raghavan took over as the editor. Volumes 2, 3, 4 and 5 were published from 1966 onwards. A revised edition of the first volume was publised in 1968.

NIBANDHA SANGRAHA, name of Dalhaṇa's commentary on the *Suśruta saṉhitā*. From the name it appears that it was collected from a number of commentaries.

Nibbāna, see *nirvāṇa*.

Nichiren, also known as Hokke Shū, a Buddhist sect of Japan started perhaps as a reaction to the extreme devotional preachings of the Jodo sect. It was founded in 1252 by Nichiren (1222–82), an outstanding figure in the religious history of Japan. Disgusted with the corruption of the Buddhist hierarchy, he searched for the true doctrines of Buddhism, and found them enshrined in the *Saddharma-puṇḍarīka-Sūtra* (Lotus Sūtra). He replaced the repetition of *Nembutsu* (*Namu-Amida-Butsu*) of the Jodo sect by *Namu-Myoho-renge-kyo* "Adoration to the Lotus of Perfect Truth." On account of the assimilation of his religion with national life, the sect caught the imagination of the people and became popular.

Nidāna, "chain of causation", are explained as the 12 causes or links of existence. Two of these are related to past life, eight to the present life, from conception onwards, and the last two are the causes or links to future life. These 12 are : 1. *Avidyā*, ignorance; 2. *Sanskāra*, good or bad *karma* done in the past and produced by ignorance; 3. *Vijñāna*, (as a *nidāna*) the primitive mental operation taking place at the very time when a living being enters the maternal womb; 4. *Nāma-rūpa*. (name and form), the mental and bodily states of an embryo which has passed about four weeks in the womb after conception; 5. *Ṣaḍāyatana*, six organs of sense, when mind and the five organs of sense have been fully formed; 6. *Sparśa*, contact, the stage of a child in the second or third year of its birth; 7. *Vedanā*, sensation; 8, *Tṛṣṇā*, craving; 9. *Upādāna*, attachment; 10. *Bhāva*, existence or becoming, it is a stage which collects good or bad *karma* capable of including future existence; 11. *Jāti*, birth, the very first stage in future existence; and 12. *Jarā-maraṇa*, old age and death, the whole of the future existence.

The theory of *nidānas* is found both in Northern and Southern Buddhism.

NIDĀNA, "Pathology", is a work describing the causes and symptoms of diseases. Its author, Mâdhava–kara, has attempted to write a text-book on the subject, without digressing into other things. He quotes many passages from the pathology portions of Caraka, Suśruta and Vāgbhaṭa. The work is also called *Rug-viniścaya*.

NIDĀNA-KATHA, forms the introductory part of the *Jātakaṭṭhakathā*. It is the first connected account of the life of the Buddha, and is in three parts: Dūre-Nidāna (story of the remote past) gives an account of the previous lives of the Buddha; Avidūre-Nidāna (story of the not so remote past) is the account from his death in Tuṣita to his birth as Siddhārtha, upto his Enlightenment; Santike-Nidāna deals mainly with the first conversions and ends with the dedication of Jetavana by Anāthapiṇḍada.

NIDĀNA SŪTRA, is a work connected with the Sāmaveda. It deals with metres. Sāyana states that the author of this work was Patañjali.

NIDRĀ, "Sleep", a form of Devī. At the dissolution of the world, at the end of a *kalpa* Nidrā enters the body of Viṣṇu who then sleeps on the waters, until Brahmā requests Nidrā to depart so that Viṣṇu may be awoken and recreate the world (*Mārkaṇḍeyapurāṇa*, ch. 81).

NIGAṆṬHA NĀTAPUTTA, (Jñatriputra, the Nirgrantha), the name occurs in the Pali Buddhist texts as that of a philosopher contemporary with the Buddha. He is generally identified with Mahāvīra, the Jaina *tīrthaṅkara*.

Nighaṇṭu (1), collection of rare or obscure Vedic words. These lists were made and arranged for the use of teachers. Yāska (5th century BC or earlier) had five such collections before him when he commented on them in his *Nirukta*. Some scholars believe that the existing *Nighaṇṭu* is a recompilation of the available *Nighaṇṭu*s by Yāska himself.

Nighaṇṭu (2), list of medicinal plants. Among the well known such works are: *Dhanvantari–nighaṇṭu*, *Madanapālanighaṇṭu*, *Rājanighaṇṭu* or *Abhidhānacūḍamaṇi* of Narahari Paṇḍita, *Dravyaguṇasaṅgraha* of Cakrapāni. *Nighaṇṭuśeṣa* of Hemacandra (1089-1172), *Bhāvaprakaśa-nighaṇṭu* of Bhāva Miśra (16th century), etc. Most of these *nighaṇṭu*s do not attempt any classification of plants. Hemacandra has, however, classified the plants in six, groups. These are: *vṛkṣa* (tree), *gulma* (bush), *latā* (creeper) *śāka* (leaves), *tṛṇa* (grass) and *dhānya* (cereal).

The lexicon *Amarakośa* also gives a list of a large number of plants; and Caraka and Suśruta in their medical texts give the names of many plants classified according to their medicinal effects. Caraka names 1,100 plants and Suśruta 1,270; of these, 670 names are common to both.

Nigoda(s), in Jaina philosophy, are groups of infinite number of souls forming very small clusters. The whole space of the world is packed with them like a box filled with powder. They belong to the lowest class of living matter. They possess the sense of touch, have respiration and nutrition in common and experience intense pain. The *nigoda*s furnish the supply of souls in place of those that have reached *mokṣa*, But an infinitessimally small fraction of one single *nigoda* has sufficed to replace the vacancy caused by the small number of souls who have attained *mokṣa* from the beginningless past down to the present.

Niḥśreyasa, "having no better", the supreme bliss, *mokṣa* (q.v.), liberation (*Bhagavadgītā*, V. 2; *Manusmṛti*, XII, 82 and 116).

NIKAṢĀ, the name of the mother of Rāvaṇa (*Rāmāyaṇa*, *Gauḍiya* recension, V, ch. 76; North-Western recension V, ch. 75). · In the Southern recension of the *Rāmāyaṇa*, the name of the mother of Rāvaṇa is Kaikasī (q.v.).

Nikāya, "a heap, assemblage, or collection", a term generally used by the Buddhists to denote the five collections of *sūtra*s or Discourses (usually of the Buddha), called together the *Suttapiṭaka*, one of the three divisions of the *Tripiṭaka*. The five *nikāya*s are Dīgha, Majjhima, Saṇyutta, Aṅguttara, and Khuddaka. The term is used in Sri Lanka for a body of monks also.

NIKUMBHA, son of Kumbhakarṇa. He faught against Rāma and his army, and was killed by Hanumān (*Rāmāyaṇa*, VI, ch. 76).

NĪLA, a monkey ally of Rāma. In the battle, he killed Prahasta who was a general in the army of Rāvaṇa (*Rāmāyaṇa*, VI, ch. 58).

NĪLAKAṆṬHA, "Blue-throated", an epithet of Śiva. The name recalls the occasion on which Śiva's throat turned blue, when, in order to save the world, he drank the poison which was produced at the churning of the ocean. See *Amṛtamanthana.*

NĪLAKAṆṬHA BHAṬṬA, author of *Mayūkha* (q.v.). He was son of Śaṅkara Bhaṭṭa, a great Mīmāṉsaka. Nīlakaṇṭha's grandfather Nārāyaṇa Bhaṭṭa wrote on *Dharma-śāstra* and was given the title *Jagad-guru* ("world-teacher") for his learning. Nārāyaṇa's father Rameśvara was also a learned man. Rāmeśvara had come from Pratiṣṭhāna or Paiṭhana in Mahārāṣṭra to Vārāṇasi in the early 16th century and settled down there. It was because of the Bhaṭṭa family that the reputation of Deccan Brāhmanas for their learning was established in Vārāṇasī.

NĪLAMATA or **NĪLAMATA-PURĀṆA**, also known as the *Kāśmīra-māhātmya*, gives the legendary lore and topography of Kashmir. Kalhaṇa used some materials from it in his *Rāja-taraṅgiṇī.* "Fifty two kings had, through lack of tradition, passed into oblivion; out of these have been discovered by me from the *Nīlamata* the four, namely, Gonanda and others." (I,16)

NIMBĀRKA, also called Nimbāditya, was a saint, philosopher and founder of the sect which is named after him as Nimbārkas or Nimāvats. He was a Telegu Brāhmaṇa. His exact period is not known. He is believed to have lived in the 12th or 13th century. Nimbārka taught that one could attain the grace necessary for liberation only through surrender to Rādhā and Kṛṣṇa. His philosophical system is sometimes known a *Dvaitādvaita* (Dualism-Nondualism), i.e., the belief that creator-god and the souls he created were distinct but shared in the same substance. Nimbārka wrote a commentary on the *Brahma-sūtra* known as *Vedāntapārijāta-saurabha.*

Nimbārka Sampradāya, name of a Vaiṣṇava sect who follow the teachings of Nimbārka. Nimbārka himself belonged to South India, but the followers of the sect are found mainly in the Mathura district in Uttar Pradesh, and near about regions. One of their main temples is at Selimabad near Kishangarh in Rajasthan. The Nimbārkas are also called Nimāvats.

NIMI, a king, son of Ikṣvāku. He wanted to perform a *yajña* with

Vasiṣṭha as his priest, but at that time Indra had asked Vasiṣṭha to perform a *yajña* for him. Nimi did not wait for Vasiṣṭha. When the latter came back, he cursed Nimi that he will lose this body. Nimi also cursed Vasiṣṭha in the same way. Vasiṣṭha's soul entered the semen of Mitra-Varuṇa, and he was born again as their son. The gods wanted to revive Nimi, but he said that the separation of the soul from the body was distressing. He did not want a body and become liable to it again. On his request the gods placed Nimi on the eyelids of all beings. Since then their eyelids are ever shutting and openning (*nimeṣa-unmeṣa*). *Viṣṇu-purāṇa*, VI, ch. 5.

Nimi Jātaka. This is the 541st story of the *Jātaka*.

In former times, Bodhisattva was born as Nemi, king of Mithilā. Once a doubt arose in his mind as to which was more fruitful, generosity or *brahmacarya*. Śakra appeared before him and explained to him that *brahmacarya* was superior to generosity; but both are found in the character of good men. Other gods then wanted to see Nemi. Indra sent his chariot with Mātali to fetch him. On his way to the region of gods, Mātali showed Nemi first the various hells. He then took him to several places in heaven where many persons were enjoying the fruits of their good deeds. Nemi then entered Trayastriṇśa where he discoursed to the gods assembled in a hall. After staying with the gods for a week, Nemi returned back to Mithilā. When later, he found the first white hair in his head, he handed over the throne to his son and became an ascetic.

NIRAṄKĀRĪ, a reform movement within Sikhism. The sect was started by Dayāl Dās (d. 1855). The Niraṅkārīs believe that God is formless; hence the name. They hold Dayāl Das and his successors as living *Gurus*. In this they differ from the orthodox Sikhs who believe that the line of living *Gurus* ended with Gobind Singh in the 18th century. They also disapprove of the militant brotherhood, the Khālsā.

NIRARBUDA, "bursting blisters", the second of the cold hells, in Buddhism, where cold winds blister the skin of the criminals. See Naraka.

Nirayana, "neglecting precession of the equinoxes." In the traditional calendar still used in the country, the precession of the equinoxes is not taken into account. The vernal equinox is said to occur on the first day of the New Year in Tamil Nadu or the last day of the year in Bengal. This day corresponds to 13th April at present About 150 years ago this day corresponded with 11th April. In other words, the Nirayana year used in India does not keep in step with the seasons. It is slowly moving forward, with reference to the actual date of vernal equinox which is 21st March. In order to remove this anomaly, the National Calendar was adopted in 1957. March 22, 1957 was reckoned as the 1st Caitra 1879 Śaka era and called the first day of the year. The tropical (*Sāyana*) year of 365.2422 was adopted for calendar making.

Nirgrantha, "one who has cast off his bonds." The Jaina community was called Nirgrantha in its early days. In the Pali Buddhist texts, as well as in Aśoka's Pillar Edicṭ VII, the word is written as Nigaṇṭha; while the Jainas themselves wrote it as Niggantha (e.g., in *Acārāṅga-sūtra*, III, 1). Hiuen Tsang (7th century AD) also used this term Nirgrantha. In course of time, the use of the term disappeared, and the community was called Jaina.

Nirguṇa, "distinctionless", the primary concept of the Advaita (monist) school of Vedānta that Brahman is to be characterised as without qualities. They take the *Bṛhadāraṇyaka Upaniṣad* (II, 3.6; III, 9.26; IV, 2.4; etc.) definition of Brahman *neti*, *neti* (not this ! not that !) as their text. They argue that the texts which assert that God (Brahman) is possessed of all perfections (*saguṇa*) are merely preparatory assists to man's meditations.

Nirguṇa Sampradāya. Followers of certain saints, such as Kabir, Dādu, etc., are said to belong to Nirguṇa Sampradāya. One characteristic common to these sects is that they believed that God cannot be ascribed any attribute or quality. No particular sect is called by this name.

Poems written by these saints and their followers are classed as the *Nirguṇa* School of Hindi Poetry.

Nirjarā, in Jaina belief, is purging off of the accumulated *karmas*, which are subtle matter adhering to the soul, and sometimes equated with merit and demerit. *Nirjarā* is of two kinds, *bhāvanirjarā* and *dravyanirjarā*. *Bhāvanirjarā* means that change in the soul by virtue of which the *karma* particles are destroyed. *Dravyanirjarā* means the actual destruction of these *karma* particles either by reaping of their effects or by penances before their time of fruition. When *nirjarā* is *complete*, i.e. when all the *karmas* are purged off, *mokṣa* or liberation is effected.

Nirmala(s), "those without blemish", an ascetic order of the Sikhs. They carried on missionary activities for the Sikhs and served as *mahants* (priests) of their temples.

Nirmal-akhāḍa, a Sikh monastic order founded in the late 17th century.

Nirmāṇakāya, a "body capable of transformation", name of one of the *kāyas* (bodies) in the *Trikāya* (three bodies of the Buddha) doctrine of the Mahāyāna Buddhists. The Mānuṣi-buddhas, i.e., the human buddhas, live in this form.

NIRNAYASAGAR PRESS, 26–28 Kolbhat Street, Bombay–2, founded in 1864, is one of the oldest commercial organizations in the country for the publication of original Sanskrit texts and commentaries. It has published the *Kāvyamāla Series* and *Kāvyamālā Gucchakas*.

NIRṆAYA–SINDHU, famous work on *Dharma–śāstra*, by Kamalākara Bhaṭṭa. It was written in 1612. The work is voluminous, and is divided into three books (*pariccheda*). It deals with the manner of performing the various religious acts and the proper time for them. Kamalākara refers to 100 previous works on the subject and to 300 digests.

NIRṚTI, goddess of destruction and misfortune frequently mentioned in the Atharva Veda (II, 10. 1; II, 25. 1; VI, 27. 1; etc.). In the *Mahābhārata* (I, ch. 66) Nirṛti is one of the *Ekādaśa Rudras*. Nirṛti is also a variant reading for Nikṛti; see Adharma.

NIRUKTA, a commentary on the *Nighaṇṭus* (collections of rare or obscure Vedic words) by Yāska (5th century BC or earlier). Yāska explains the meaning of the words, enters into etymological investigations, and quotes passages from the Vedas in illustration. He also classifies the deities of the Vedas according to the three regions of earth, sky and heaven.

Nirukta in the sense of etymology is one of the six *Vedāṅgas*, i. e., sciences necessary for the study of the Vedas; but no other work on this subject apart from this one by Yāska is known.

Nirvāṇa, (Pali, nibbāna), same as *mokṣa*. The term does not occur in the earlier *Upaniṣads*. It occurs as *Brahma-nirvāṇa*, oneness with Brahman, in the *Bhagavad-gītā* (II, 72).

In Buddhism, *nirvāṇa* (or *nibbāna*), and not *mokṣa*, is the term used for liberation. In its early sense it meant a new level of being into which the Buddha and other early Buddhists who had gained Enlightenment, were considered to have entered. They were then free from defilements or *kilesa* (Sanskrit, *kleśa*), and lived in a state of *kilesa-nibbāna*. When death occurred, it was called *pari* (complete) *nibbāna*. As new philosophical schools developed, *nibbāna* or *nirvāṇa* was given more esoteric meanings, particularly in the Yogācāra school of *Mahāyāna*.

NIRVINDHYĀ, a rivulet, tributary of the Chambal. The cloud going northward passed over it just before Ujjayinī (*Meghadūta*, v. 28).

Niṣāda (1) name of a tribe, a forester (*Rāmāyaṇa*, I, ch. 2). Rāma met Guha, one of their chiefs, south of Ayodhyā and on the Gaṅgā (Ibid., II, ch. 50), while on his way to his 14 years' exile. According to the *Manusmṛti* (X, 8 and 48), the Niṣādas are the children of Brāhmaṇas by Śūdra women, and they are fishermen by occupation. Niṣāda appears to be the general name for the tribal people. See also *Pañca-janāḥ*.

Niṣāda (2) the seventh note of the octave. It is indicated by NI. It is said to resemble the sound of an elephant. It is pronounced from the *lalāta* (forehead). The accent of *niṣāda* is *udātta*.

NIṢADHA, a country situated in Vindhyapṛṣṭha, region of the Vindhya. (*Matsya-purāṇa*, ch. 114, v. 54). Niṣadha was the kingdom of Nala (*Mahābhārata*, III, ch. 53). Niṣadha as a *Maryādā-parvata* was a mythical mountain west of Meru.

NIŚUMBHA, name of a demon. He and his brother Śumbha had obtained a boon from Brahmā that no male whether a god or a human being would be able to defeat them. They conquered the whole world. Finally they were killed by Devī (*Devī-Bhāgavata*, 5th skandha). The *Caṇḍi* (ch. 9) also describes how Devī killed the two brothers.

NĪTI MAÑJARĪ, a work on maxims by Dyā Dviveda (AD 1494). Examples are given from tales culled from Sāyana's commentary on the Ṛgveda.

NĪTISĀRA, is a work on polity by Kāmandaki or Kāmandaka (8th century). The author professes to explain the teachings of Kauṭilya's *Arthaśāstra*. It is, however, not written in the dry manner of Kauṭilya. It is wholly in verse and contains much didactic matter. Some important chapters of Kauṭilya are not treated in *Nītisāra*, and also there are some significant differences between the two. It has been surmised, therefore, that Kāmandaki used some other sources also.

The work known as *Nītisāra* in Bali and *Nīti-śāstra* (Kawi) in Java are adaptations of Kāmandaki's *Nītisāra*. These were done in about AD 1500.

NĪTI-ŚATAKA, "100 (stanzas) on wise conduct", one of the three collections of poems by Bhartṛhari. The others are *Śṛṅgāra-śataka* and *Vairāgya-śataka*. In all the three collections there are several verses which are by authors other than Bhartṛhari. The verses of the *Nīti-śataka* show at once a lurking attachment to the world and open revulsion from its sordidness.

NĪTIVARMAN, author of *Kīcaka-vadha*. Little is known about him except that he flourished earlier than the 11th century in some eastern province.

Nivātakavaca (s), a class of *dānava*s. They were powerful, and the gods were afraid of them. Arjuna went down to Pātāla where they lived, and destroyed them (*Mahābhārata*, III, chs. 169-172).

Niyama, "observance". It is one of the eight accessories to *yoga*.

The observances are, *śauca*, cleanliness; *santoṣa*, contentment: *tapaḥ*, purificatory action; *svādhyāya*, study; and *Īśvara-praṇidhāna*, making of the Lord the motive of all action, (Patañjali's *Yoga-sūtra*, II, 32). See also *aṣṭāṅga yoga*.

Niyoga, appointment of a wife or widow to procreate a son from intercourse with an appointed male, usually a brother of her husband.

Vicitravīrya, the Kuru king died without leaving a child. Vyāsa who was his step brother had, by the *niyoga* rule, two sons Dhṛtarāṣṭra and Pāṇḍu from Ambikā and Ambālikā, the two widows of Vicitravīrya. *Mahābhārata*, I, chs. 105–106.

Niyoga is prohibited in the Kali age. See *kali-varjya*.

Northern Black Polished (N. B. P.) Ware, a quality pottery which first appeared in Northen India with its nucleus area in Bihar and eastern Uttar Pradesh in about the 6th century BC. It continued to be used till about the 2nd century BC, and on the peripheral site like the Sisupalgarh a little later. It covered the periods of the Nandas, the Mauryas and the Śuṅgas. The NBP ware has a very wide distribution extending from Kandahar (Afghanistan) in the north to Korkai near the southern tip of the peninsula in the south. It is found from Saurastra in the west to Chandraketugaḍa near Calcutta in the east. At the peripheral sites it perhaps accompained the Buddhist missionary activities during the Aśoka period.

The wares are of distinctly highly polished type. The body consists of a finely levigated clay, usually grey but sometimes reddish in sections, with a brilliantly burnished slip of the quality of a glaze, ranging in colour from jet-black to grey and a metallic steel-blue, occasionally varied with reddish brown patches.

Norūz, the New Year festival among the Zoroastrians and the Pārsis. The Pārsis celebrate this day as a Yashan holiday, when some prescribed liturgies are to be performed. Throughout the day the Pārsis greet one another with the rite of *hamazor* in which the right hand of one person is passed between the palms of the one greeting him.

Norūz at one time fell on the vernal equinox, March 21. The Persians in ancient days had an intercalary month once every

120 years. This moved the Norūz from spring to autumn. Near about this time the use of the intercalary month was given up first by Zoroastrians and then one cycle later by the Pārsis. They thus celebrate the Norūz a month later than the Zoroastrians.

Nṛ-durga, a fortress formed by an encampment of armed men, one of the six types of fortresses (*Manusmṛti*, VII, 70). See *Ab-durga.*

NṚSIṈHA, "man-lion", the fourth *avatāra* of Viṣṇu. He took this man-lion form to kill the demon Hiraṇyakaśipu (q.v.).

Nṛtta, pure dance. It is based on rhythm and time, and is different from *nṛtya* (q.v.). (*Daśarūpa*, I, 13). *Nṛtta* is not intended to convey any meaning.

Nṛtya, pantomine. It is based on the *bhāvas*, emotional states, and is different from *nṛtta* (q. v.), *Daśarūpa*, I, 12.

(The first mention of *nṛtya* is in the *Kauṣītaki Brāhmaṇa* (xxix. 5), where it is said that *śilpa* (art) is of three klnds; *nṛtya* (dance), *gīta* (song), and *vādita* (instrumental music).)

Nṛtya Jātaka. This is the 32nd story of the *Jātaka.*

In the first *kalpa* of the world, the birds had elected a golden swan as their king. The king promised her daughter that she would be allowed to choose her husband. When all the birds were assembled, the girl chose the peacock. Overjoyed by his good fortune, the peacock spread his feathers and began to dance, thus exposing himself and feeling no shame. The swan king was embarrassed by this lack of modesty. He gave his daughter to a young swan.

The swan king was Bodhisattva.

Nṛ-yajña, "offering to men", i.e. hospitable reception of guests. It is one of the five (daily) great sacrifices. See *Pañca-mahayajña.*

NUMISMATIC SOCIETY OF INDIA, Banaras Hindu University, Varanasi, was founded in 1910. It holds annual conferences, and conducts research and training in numismatics. It publishes the half-yearly *Journal of the Numismatic Society of India.* It has also published a number of books and monographs.

Nyagrodha Jātaka. This is the 445th story of the *Jātaka*.

In former times Magadha-mahārāja ruled in Rajagṛha. His daughter-in-law was in disfavour because she had no child. She, therefore, pretended to be with child, and when her time drew near, she started for her home with her old nurse who was in the secret. On the way she found a newly born infant under a *nyagrodha* (banyan) tree. Greatly rejoicing, she claimed the chlld as her own. The child was Bodhisattva. He was named Nyagrodha-kumāra. His father found for him two companions: Śākha, son of a merchant, and Pottika, son of a tailor. The boys grew up together and were educated at Takṣaśilā. In the course of their travels, while his companions were sleeping, Pottika heard a cock say that whoever ate its fat would become king, the flesh of its body commander-in-chief, and the flesh near its bones treasurer. Pottika killed the cock, gave the fat to Nyagrodha-kumāra, the meat of its body to Śākha, and ate the flesh near the bones himself. Immediately after, men, in search of a successor to the throne of Vārāṇasī, chose Nyagrodha-kumāra, while the others accompained him as commander-in-chief and treasurer. One day the king wishing to have his parents near him, sent Pottika to fetch them from Rājagṛaha. On the way back he called at Śākha's house, but Śākha, who had a grievance against him for having given the cock's fat to Nyagrodha-kumāra, insulted him. When Pottika reported this to Nyagrodha-kumāra, he wished to have him killed, but Pottika intervened on his behalf.

Nyagrodhamṛga Jātaka. This is the 12th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the king of the deer and was called Nyagrodha. With him was the leader of another herd of deer, and he was called Śākhā. There was an agreement between these two that, on alternate days, a deer from their herd should offer itself to be killed for Brahmadatta's kitchen. One day the turn fell on a pregnant doe of Śākhā's herd. She requested that she be spared until her young was born, but Śākhā refused. She then appealed to Nyagrodha, who took her turn on himself. Nyagrodha and Śākhā had both been given immunity. Thus when the matter was reported to the king, he came to enquire. He was greatly moved when he heard the story. He promised immunity to Nyagrodha and the doe. But Nyagrodha was not satisfied till the king promised immunity to all living beings. Later, on discovering that the deer, taking advantage of the immunity, were destroying men's crops, Nyagrodha gave orders to his herd to refrain from doing so.

Nyāsa, "assignment", a ceremony in the Tāntrika worship. The aspirant invokes the god to come and occupy certain parts of his body. It is done by touching the chest and limbs with the tips of the fingers and the palm of the right hand accompained by the utterance of a *mantra*. There are several types of *nyāsa*, viz., *Mātṛkānyāsa*, *Ṣaḍāṅganyāsa*, *Aṅganyāsa*, *Pīṭhanyāsa*, etc. In *Pīṭhanyāsa* the *Pīṭha*s or the holy resorts of Śakti are to be felt in different parts of the body, like Kāmarūpa in the heart, Jālandhara on the forehead, etc.

NYĀSA, also called *Kāśikā-vivarana-pañjika*, is a commentary on the *Kāśika-vṛtti*, by Jinendra-buddhi. It is mentioned by Māgha in his *Śiśupālavadha* (II, 112).

Nyāya, is considered one of the six traditional schools of philosophy. But for a long time Nyāya and Vaiśeṣika have been counted as one system called Nyāya-Vaiśeṣika, in which Nyāya is mainly logic epistemology and Vaiśeṣika primarily physics and metaphysics. The earliest text of the Nyāya school is *Nyāya-sūtra*. This is ascribed to Gautam. One of its early important commentator was Vātsāyana (c. AD 450). Another was Udayana (10th century). The Nyāya school worked out in detail the reasoning method of inference (*anumāna*) involving five steps. These are

1. *Pratijñā* or an assertion: The hill is fiery.
2. *Hetu* or reason: Because it is smoky.
3. *Udāharaṇa* or general proposition with examples: All smoky objects are fiery, e.g., a kitchen.
4. *Upanaya* or the application: *So* is the hill smoky.
5. *Nigamana* or the conclusion: Therefore the hill is fiery.

Nyāya believes that Īśvara (God) has fashioned this universe by his will out of the ever-existing atoms. For every effect (e.g., a jug) must have its cause. If this be so, then this world with all its order and arrangement must also be due to the agency of some cause, and this cause is Īśvara.

NYĀYA-BHĀṢYA, also known as *Nyāya-sūtra-bhāṣya* is a detailed commentary on the *Nyāya-sūtra*, by Vātsāyana.

NYĀYĀ-BINDU, a work on Buddhist logic by Dharmakīrti (c. 7th century).

NYĀYA-KUSUMĀÑJALI same as *Kusumāñjali* (q.v.).

NYĀYA SŪTRA, the earliest work on Nyāya philosophy. It is ascribed to Gautama who was also known as Akṣapāda.

Nyāya-Vaiśeṣika, the combined school of the two philosophical systems. See 'Nyāya', and 'Vaiśeṣika'.

O

Ochre Coloured Pottery, (O.C.P.), a red ware of medium to coarse fabric and treated with an ochre wash in the nature of a slosh. It is distinctly underfired and rubs off very easily. It is found in many places in northern India, but mainly in western Uttar Pradesh and on the Indo-Gangetic divide. The ware serves to bridge the gap in the 2nd millenium between late Harappan ware and the Black-and-Red and Painted-Grey wares of the Iron Age. It has been found, at places, along with copper hoards.

ODANTAPURĪ, a monastery in eastern Bihar. According to Tibetan tradition, this big and splendid monastery was founded by Dharmapāla of the Pāla dynasty; but others give credit for this achievement to Devapāla or Gopāla, It was most probably located in Bihār in Nalanda district. The Sam-Ye (Bsam-Yas) monastery (AD 749) in Tibet was modelled upon it. Several distinguished Tibetan scholars studied at Odantapurī.

OḌEYADEVA VĀDĪBHASIṈHA, (early 11th century) was the author of *Gadya-cintāmaṇi*. This gives the legend of Jīvandhara. Oḍeyadeva was a Digambara Jaina.

OḌIṢĪ, name of an old dance style of Orissa. It was prevalent among the *devadāsi*s, also called *māhārī*s, of Orissa. The *devadasī* system was discontinued in Orissa from about 1568 when the Muslims annexed Orissa. The style was revived later by the Gotipuyā community, among whom only the boys danced. Oḍiṣī style resembles Bharata-nāṭyam. A characteristic feature of this dance style is hip deflection (*tri-bhaṅga*, three bends) which is almost taboo to other classical dance forms.

OḌIYANA or **OḌḌIYANA** is mentioned as one of the four *pīṭha*s in the *Hevajra Tantra*. It is generally identified with Uddiyāna or Udyāna (q.v.) in the Swat valley.

OḌRA, modern Orissa, name of a country and people. They waited upon Yudhiṣṭhira during his *Rājasūya yajña* (*Mahābhārata*, II, ch. 50).

OL'DENBERG, S. F. (1863–1934), graduated from the faculty of Eastern Languages at the St. Petersburg University in 1885 and wrote his dessertation on "Buddhist Legend". He was appointed "extra-ordinary academic" at the Russian Academy of Sciences (AN) in 1903, a full member in 1908, and Vice-President in 1904–29. He was a Professor at St. Petersburg University (1889–1934) and Director the Asiatic Museum (1916-1934). He was the first Director of Institut Vostokovedeniia, Akademiia (IVAN).

OM, see AUM.

OṂ AḤ HUṂ, form of a *mantra* used by both Hindus and Buddhists and interpreted as "Creation, Preservation, Destruction". It has other meanings also.

OMKĀRANĀTHA, The temple of Omkāranātha, one of the 12 *jyotirliṅgas* (q, v.) is situated about 50 kilometres north west of Khandwa, on the Narmadā.

OM MAṆI PADME HŪṂ, a Tibetan *mantra* or *dhāraṇī*. In is specially connected with Avalokiteśvara, the chief patron of Tibet. It is generally interpreted as "Hail, the Jewel in the Lotus". The *mantra* is used in prayers as well as in sorcery. It is inscribed on amulets, cash, tombstone and at the end of books. The major portion of the 2nd section of the prose version of the *Kāraṇḍa-vyūha* is devoted to the glorification of the "knowledge of the six syllables" of this *mantra*: "This great knowledge of the six syllables is the profound secret of Avalokiteśvara, and he who knows the profound secret, knows release".

OM TAT SAT, "Om That reality", a *mantra*. "*Om Tat Sat*, this has been declared to be the triple designation of Brahman." *Bhāgavad-gītā*, 17, 23.

OṆAM, the principal festival of Kerala. It is celebrated in Chingam (August-September), the time of the main harvest. It commemorates the golden age of Bali who is permitted by Viṣṇu to visit the earth once a year to satisfy himself that the people were as happy during his visit as they were once while he ruled over them.

OPPERT, Gustav was born on 30.7.1836. He studied at Leipzig, Halle and Berlin. In 1872 he was made Professor of Sanskrit at the Presidency College, Madras, and Curator of the Government Oriental Manuscript Library. He returned to Europe and was appointed Professor of Sanskrit at the Berlin University in 1894. Oppert died in 1908. Among his works are: Text and translation of the *Śukranītisāra; On the Classification of Languages*; etc.

ORIENTAL INSTITUTE, Baroda, is an Institute for postgraduate teaching, research and publication, and collection and preservation of manuscripts. It has a collection of about 25,000 manuscripts. It has published more than 800 books in Marathi, Sanskrit, English, and other languages. The Gaekwad's Oriental Series managed by the Institute was started in 1915. It also publishes a quarterly, *Journal of the Oriental Institute.*

ORIENTAL MANUSCRIPTS LIBRARY, Trivendrum has a collection of over 50,000 manuscripts in Sanskrit, Malayalam, and other languages. It was started in 1911 as a department of the Travancore Government. It was amalgamated in 1940 with the Kerala University's Mss. library. It publishes two quarterly journals: *Journal of the Kerala University Oriental Mss. Library* in Sanskrit; and *Bhasha Traimasikam* in Malayalam. It has also published books on Astronomy, Indian Medicine, etc.

ORIENTAL RESEARCH INSTITUTE, Mysore–5, was founded as a private institution in 1891. It was absorbed in the University of Mysore in 1918. It has a large collection of books, and manuscripts in Sanskrit, Kannaḍa, Arabic and Persian. It has published nearly 150 books in Sanskrit and Kannaḍa.

OṢADHIPATI, "Lord of medicines", the Moon (*Bhagavad-gītā*, 15. 13). The Moon was given this office by Brahmā (*Viṣṇu-purāna*, IV, 6,5).

OṢADHIPRASTHA, mythical capital of Himālaya, according to Kālidāsa (*Kumārasambhava*, VI, 33, 36; VII, 69).

OSIA, a village about 50 kilometres north of Jodhpur in Rajasthan contains about 20 Brahmanical and Jaina temples. The earlier of these temples belong to the Gurjara–Pratihāra period (8th–9th centuries). They are made in the *nāgara* style and are architecturally elegant. All the temples are ornamented with carvings and sculptures. A number of the Brahmanical temples are dedicated to Viṣṇu.

OṬṬAKKŪTTAN was the court poet of the Cola king Koluttuṅga II (1133–1150). He was the author of Uttara-Kāṇḍa of the *Kamba Rāmāyana*. He specialized in war-chants called *paraṇīs* and *ulās*, describing respectively war campaigns and truimphant processions. His *Takka-Yāgapparaṇī* and *Mūvar–Ula* are the finest specimens in these two classes of poems. See also Kamban.

OTTO, Rudolph was born on 25.9.1869 in Peine, Germany, and was educated at Erlangen and Goettingen Universities. He was a teacher of the History of Religion and Philosophy at Goettingen, Breslau and Marburg. He was as much at home with Latin Theology as in that of Sanskrit. Otto died on 6.3.1937 at Marburg. His works include, *Vishnu Narayana aus den Sanskrit*, 1928; *Siddhanta des Ramanuja aus dem Sanskrit*, 1928; etc.

P

Pabbajjā, (Sanskrit, *Pravrajyā*), the Buddhist rite of ordaination of a layman for becoming a *sāmanera* (novice). In some Theravāda countries such as Burma, the rite is normally held for every Buddhist boy, and he lives as a novice in a monastery for a period varying from a few days to several months. The boy undergoing the ceremony comes before an assembly of ten ordained monks and asks for admission as a novice. His head and face are shaven. He presents upper and lower robes of the novice for consecration by the officiating abbot or senior monk. He puts on the robes, and asks for the threefold refuge (in the Buddha, *Dharma* and *Saṅgha*) and the ten precepts (*śikṣāpadā*s) to be administered to him. He then bows to the senior monks and requests for the forgiveness of the faults. A novice spends his time in the monastery learning the life of the *saṅgha*, helping in the daily chores, and accompanying a *bhikkhu* (monk) on his alms round, etc; but does not attend the twice monthly recitation of the *Pātimokkha*.

Pācaka or paktikṛt, one of the five kinds in which *pitta* a *doṣa* (q. v.) is divided. Its chief place is between the stomach and intestines. It causes the digestion, and the separation of chyle, urine, and excreta. (*Aṣṭāṅga-hṛdyam*, 1. 12, 11–12; *Suśruta-saṃhitā*, 1. 15.)

Paccekabuddha, same as Pratyekabuddha (q. v.).

Padakuśala-māṇava Jātaka. This is the 432nd story of the *Jātaka*.

A *yakṣiṇī* once caught a handsome young Brāhmaṇa. She fell in love with him and kept him shut up when she went out. Bodhisattva was born as their son. The boy found out from his mother how far her power extended, and then escaped with his father. The *yakṣiṇi* chased them but they were soon outside her territory, and would not be persuaded to return. She taught her son a secret knowledge enabling him to trace the footsteps of any person, even after the lapse of 12 years. On the strength of this knowledge, the boy entered the service of the king of Vārāṇasī. One day, the king and his priest wanted to test the boy. They stole some treasure and took it away by devious paths, and hid it in a tank. The boy recovered the treasure quite easily. The king wanted to know the names of the thieves. The boy did not want to humiliate the king. So he related to the king various stories, showing that he knew the real culprits. The king, however, insisted that the thieves be directly named. When the boy did this the assembled populace was enraged. They murdered the king and his priest, and crowned Bodhisattva as the king.

PADA–MAÑJARĪ, a commentary on the *Kāśihāvṛtti*, by Harad atta (q. v.). The commentary is exhaustuve.

Pādāñjali Jātaka. This the 247th story of the *Jātaka*.

In former times Brahmadatta was the king of Vārāṇasī, and Bodhisattva was one of his ministers. Brahmadatta's son Pādāñjali was an idle loafer. When the king died, the ministers went to test Pādāñjali. The boy sneered at everything, whether it was right or wrong. The ministers decided to make Bodhisattva king in his stead.

Pada-pāṭha, a method of arranging each word of a Vedic text separately in its original form (*pada*) without regard to the rules of *sandhi*. This was done to guard against the possibility of any change or loss of the canonical text. (See also *krama-pāṭha*, and *jaṭā-pāṭha*.)

The absence of the *pada–pāṭha* of any Vedic text throws doubt on its authenticity. For instance, *pada-pāṭha* does not exist for six verses of the Ṛgveda, viz., VII. 59, 12; X. 20, 1; X. 121, 10; X. 190, 1–3. This shows that Śākalya, the traditional compiler of the *pada-pāṭha* did not acknowledge them as truly Ṛgvedic. (This view is justified from internal evidence also.)

Similarly, *pada–pāṭha* has not been found for the *Kuntāpa Sūkta*s (q. v.) of the *Atharva Veda*.

Padārtha, category, an important concept in the Vaiśeṣika system.

Salvation comes aś the result of the real knowledge of the characteristic feature of the categories (*Vaiśeṣika-sūtra*, I, 1.3). The categories are: *dravya* (substance, see *dravya* (1)); *guṇa* (quality, viz., colour, taste, odour, touch, number, measure, separations, contact, disjoining, quality of belonging to high genus or species); *karma* (action, viz., movement upward downward or horizontally, contraction and expansion); *sāmānya* (class or genus), *viśeṣa* (particularity or species); and *samavāya* (inherence). Later Vaiśeṣika commentators add several more *guṇa*s or qualities. See *guṇa* (2).

PADĀRTHA DHARMA SAṄGRAHA, a work on the Vaiśeṣika system by Praśastīpāda. It rearranges systematically the materials of the *Vaiśeṣika-sūtras*, and treats the categories (*padārtha*) first in general and then individually. It is an independent work and not a commentary on the *Vaiśeṣika-sūtras*.

PADA-TĀḌITAKA, by Śyāmilaka is one of the four *bhāṇa* plays given in the *Caturbhāṇī* (q.v.). The central character of the play is a *viṭa* (a rake). The scene of action of the play is Sārvabhaumanagara, an imaginary cosmopolitan city.

The *viṭa* sets out to attend an assembly of rakes and rogues. The assembly is to consider the question of expiation of Viṣṇunāga, son of an officer of the king. Viṣṇunāga has suffered an indignity. He allowed an intoxicated courtesan, a Saurāṣṭra girl, named Madanasenikā, to kick him, in playfulness, on such a sacred part of the body as his head. Some think that it is not Viṣṇunāga, but the girl herself, who should expiate for setting her foot upon such a beast; others suggest that Viṣṇunāga should rub and shampoo her dishonoured foot; another proposes that he should bathe his head with the water with which she washes her feet, and drink the same; the poet Rudravarman prescribes that his dishonoured head should be shorn; but, in the end, it is agreed, on the proposal of the presiding rake, that Madanasenikā should put more sense into her lover by setting foot on the president's own head in the sight of Viṣṇunāga.

PADIRRUPPATTU, a collection of 100 (Tamil) poems consisting of ten equal sections, each being composed by a poet in praise of a Cera king. They form a part of the *Eṭṭuttokai* or the Eight Anthologies of thé Śaṅgam literature.

PĀDMA, the name of the last expired *kalpa* or day of Brahmā. It was the last day of his 50th year. The next day, that is, the first day of his 51st year is the present *kalpa*, known as the Vārāha-kalpa (*Viṣṇu-purāṇa*, I, ch. 3). See *kalpa* (2).

PADMAGUPTA, also known as Parimala, son of Mṛgāṅkagupta, was the author of *Navasāhasāṅka-carita* (q.v.). He lived in the courts of Muñja and his successor Sindhurāja.

Padma Jātaka. This is the 261th story of the *Jātaka*. In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the son of a merchant. One feast day he and his two brothers went to a tank to fetch some lotuses. The tank was tended by a man who had lost his nose. The brothers tried to flatter him, thereby making him angry; but Bodhisattva was honest and was given a whole bunch of lotuses.

Padma-mudrā, "lotus pose", name of a handpose. The palm is gently hollowed, fingers separated and a little bent as if holding a round object. It signifies female breast, a fruit, a bud, the hole of a snake, an egg,

Padmanābha, "He who has a lotus navel", a name of Viṣṇu. In the beginning of creation, Viṣṇu was lying on the waters. Brahmā came out of his navel sitting on a lotus. *Mahābhārata*, Śānti P. ch. 348.

PADMANĀBHADATTA, author of *Supadma-vyākaraṇa* (AD 1375). This grammar was mainly studied in East Bengal.

PADMAPĀDA, a pupil of Śaṅkarācārya, and author of *Pañcapādikā* a commentary on Śaṅkara's commentary on the *Brahma-sūtra*.

PADMAPRABHA, name of the sixth *tīrthaṅkara* of the Jainas. The name of the *yakṣa* attending on him is Kusuma. The name of the *yakṣinī* attending on him, according to the Digambaras is Manovegā or Manoguptī, and according to the Śvetāmbaras is Syāmā or Acyutā. The emblem of Padmaprabha is red lotus.

PADMA-PURĀṆA, is second in the list of 18 *Purāṇa*s given in the *Viṣṇu-purāṇa* (III, 6.21). It is a large work, and according to a *śloka* in it (V, 1.54) it contains 55,000 *śloka*s. It has come down in two recensions The earlier one is found in Bengali manuscripts only. The *Padma-purāṇa* gives importance to the cult of Viṣṇu. It is a loose compilation. No definite date can be set to it. Its parts belong to totally different periods, and are probably many centuries apart.

PADMASAMBHAVA, a Buddhist monk of Udyāna (modern Swat, Pakistan) in the eighth century. Śāntarakṣita, the High Priest of Nālandā, had gone to Tibet on the invitation of the king to propagate Buddhism there. His sermons on the Ten Virtues and on the Chain of Causal phenomena, however, fell upon deaf ears. He was strongly opposed by the priests of the local Bon religion. Śāntarakṣita withdrew from Tibet for sometime, but advised the King to invite Padmasambhava meanwhile. Padmasambhava who was a powerful apostle of Tāntrism, achieved great suceess, and established the Rñiṅ-ma-pa (q.v.) sect in Tibet. He is still revered there as Guru Rimpoche, "the Precious Teacher".

Padmāsana, lotus sitting attitude : "Both legs are crossed and the feet are brought to rest on the opposite thighs". The Buddha, the Jaina *tīrthaṅkara*s, and many Hindu deities are represented in this attitude.

PADMĀSANA, "He whose seat or vehicle is a lotus", a name of Brahmā. See Padmanābha.

PADMĀVATĪ, name of the *yakṣiṇī*, attending on the 23rd Jaina *tīrthaṅkara*, Pārśvanātha.

Padma-vyūha, a kind of military array. "From whatever (side) the king apprehends danger in that (direction) let him extend his troops, and let him always himself encamp in an array, shaped like a *padma* (lotus),"—*Manuṣmṛti*, VII, 188.

Padminī, the first of the four classes into which women are placed, according to their bodily and mental qualities. A *Padminī* woman has a round face, and her limbs are soft and round.

Her eyes are like that of a startled fawn. Her breasts are heavy and firm, and her gait is that of a swan. Her voice is sweet. She is modest and intelligent and skilled in all the sixty four arts. She eats sparingly and sleeps lightly. See also *Citriṇī*.

PADYĀVALĪ, an anthology compiled by Rūpa Gosvāmin. It contains 386 *śloka*s relating to Rādha and Kṛṣṇa culled from the writings of 125 poets.

PAGĀN, on the Irrawady in Central Burma became the capital of Burma in the 8th century. Anawrata who ascended the throne in 1044 made his capital a temple town also. He and his successors built at least 5,000 pagodas here. The kingdom of Pagān was destroyed by the armies of Kublai Khan in 1287. The temples have, however, remained in remarkably good condition and are in use even now.

The most famous temple of Pagān is the Ānanda temple built by king Kyanzitthu in 1090. It rises like a great white mountain of masonry topped by pinnacles of gleaming gold. The elevation is an enormously high basement storey surmounted by a terraced pyramid supporting the central spire. The structure is about 50 metres high. The proto–type of the Ānanda temple is the one at Paharpur (q.v.).

The Mahābodhi temple in Pagān was built in 1215, and is a copy of the Mahābodhi temple at Bodhgayā.

Pahāri painting, a school of miniature painting which developed in the former native states of Basohli, Chamba, Nurpur, Kāngra, Kulu, Mandi and Suket (all parts of Himachal Pradesh now), in the 17th and 18th centuries. Nearly all the paintings depict scenes from Kṛṣṇa-*līla*. The school developed two distinct and contrasting styles : Basohli and Kāngra (qq. v.).

PAHĀRPUR in Rājashāhi district in Bānglādesh, contains the ruins of a Buddhist temple and a monastery. The excavations were carried out here during 1926–34.

The monastery and temple were founded by the second Pāla king Dharmapāla (c. AD 770–810). The monastery comprised 177 cells, which opened into a court in the centre of which stood a large temple or *stūpa* about 30 metre high. The *stūpa* had a cruciform plan and receding tiered levels that gave it a pyramid-like shape. Only three levels remain. At the base of each is a passage for the circumambulation (*pradakṣiṇa*). A stairway on the north side provides access to the upper levels. The entire complex is pre-planned, without subsequent accretions to the main structure.

At regular intervals the basement of the structure was provided with niches to take in 63 stone images of Brahmanical deities, possibly re-used from an older temple. The upper terraces were faced with one or two rows of terracotta plaques, depicting an exceptionally rich range of themes, consisting of Brahmanical and Buddhist deities, anecdotes from the two Hindu epics, mythology and folklore, birds, animals and foliage. Numbering three thousand, the plaques are striking evidence of the contemporary craftsman's skill and genius in plastic art. Architecturally with its receding terraces, the temple formed the prototype of similar class of temples developed in Burma and Java. See Pagān and Chaṇḍi Sewu.

The Pahārpur temple belongs to the eighth century, but a copper plate discovered in a clearance here is dated in AD 479. It states that a Brāhmaṇa couple gave several plots of land for the maintenance of the worship of *Arhat*. Evidently the establishment was at that time a Jaina one. The name of the high priest was Guhanandī.

Tārānātha in his *History* calls the monastery Somapurī Vihāra, and that it was built by Devapāla, son of Dharmapāla. Devapāla's name does not occur anywhere. Several clay seals discovered here call it Dharmapāla Vihāra. It is possible that Devapāla was the actual builder and he named it after his father.

PAHLAVA, name of a people. The *Manusmṛti* (X, 44) says that some tribes of Kṣatriyas. viz., the Pahlavas, the Śakas, the Cīnas, the Yavanas, etc., in consequence of omission of the sacred rites, and of their not consulting Brāhmaṇas, have gradually sunk in this world to the condition of the Śūdras. The Pahlavas were among the people Nakula defeated when he went on his military expedition to the west (*Mahābhārata*, II, ch. 31).

PAILA, name of *ṛṣi*. He was a pupil of Vyāsa. "Vyâsa taught

Veda and the *Mahābhārata* to Sumantu, Jaimini, Paila, Vaiśampāyana and his own son Śukadeva. They published their own separate recensions of the *Bhārata-saṉhitā*." *Mahābhārata*, I, ch. 63.

PAIṆṆA(S), (Sanskrit, Prakīrṇa(s), "scattered pieces", form part of the canon of the Jainas. They consist of ten books : 1. Causaraṇa, 2. Āurupaccakkhāṇa, 3. Bhattaparinnā, 4. Saṉthāra, 5. Taṉdulaveyāliya. 6. Caṉdāvijjhaya, 7. Deviṉdatthaa. 8. Gaṇivijjā, 9. Mahāpaccakkhāṇa, 10. Vīratthaa.

Painted Grey Ware, (P.G.W,), a grey ware with designs painted on it, usually in black pigment. The wares were made of well-levigated clay and were usually fine-grained. These were first seen in the excavations of Ahicchatra in 1940–44. Since then more than 650 PGW sites have been discovered. The main concentration is in (Indian) Punjab, Haryana, North-Eastern Rajasthan and the Upper Ganga–Yamuna basin of Uttar Pradesh. The people of this culture had started using iron, though the most commonly used metal was copper. Specimens of glass bangles have been found at Hastinapura. Radio-Carbon dates give the period of the PGW people between c. 1000 BC and c. 500 BC.

PAIPPALĀDA, name of one of the traditional texts of the Atharva Veda (q.v.).

Paiśāca, one of the eight types of marriage rites mentioned in the *Dharmaśāstras*. "When (a man) by stealth rapes a girl who is sleeping, intoxicated, or disordered in intellect, that is the eighth, the most base and sinful rite of the Piśācas." *Manusmṛti*, III, 34. See also *vivāha*.

Paiśācī language, is the name of the Prakrit language of the north west of India. From the various grammars of the Prakrit language, such as that of Hemacandra, it appears that the sound system of this language was nearer to Sanskrit than that of the other Prakrit languages. Examples of this language are found in the Shahbazgarhi inscriptions of Aśoka and other inscriptions from Central Asia, and in partial quotations in Sanskrit dramas. Guṇāḍhya's *Bṛhatkathā*, the most famous work in Paiśācī, is not extant.

PĀKAŚĀSANA, "Destroyer of Pāka (an *asura*)", an epithet of Indra (*Mahābhārata*, I, ch. 227).

Pakhavāja, a North Indian two headed drum, usually played as accompaniment to the *dhrupada* style of singing.

PAKṢADHARA, whose real name was Jayadeva Miśra, was a great exponent of the *Navya-nyāya* school. He was the author of *Āloka*, a commentary on the *Tattva-cintāmaṇi* of Gaṇgeśa. Pakṣadhara flourished in Mithilā in the second half of the 15th century.

Pakṣiṇi, "two days and the night between" (*Amarakośa*), period of *aśauca* (impurity) to be observed on the death of a maternal uncle, a pupil, or an officiating priest (*Manusmṛti*, V. 81).

PAKUDHA KACCĀNA, (Sanskrit, Kakuda Kātyāyana), a philosopher at the time of the Buddha. King Ajātaśatru had asked him to explain to him his philosophy. Pakudha Kaccāna told him that there were seven things eternally existent and unchangeable in their very nature, there was no volitional activity or consciousness in them. These seven things were : the four elements, earth, fire, air and water; and pleasure, pain and soul. When one, with a sharp sword, cleaves a head in twain, no one is thereby deprived of life, a sword has merely penetrated into the interval between the seven elementary substances. In other words, there is no such thing as killing, or hearing, or knowing, etc.; no conceptions of, or distinction between good and bad, knowledge and ignorance, etc. (*Sāmañña-phala Sutta*, para 26.) Pakudha Kaccāna's doctrine was thus a form of *Akriyā-vāda* ("non-action theory").

PĀLA, name of a dynasty which ruled over Bengal and Bihar from the middle of the 8th century to the 12th century. The dynasty was established by Gopāla (q.v.). There were more than 18 Pāla kings. The second king Dharmapāla was the greatest of them. He contended for the overlordship of northern India with the Pratihāras and the Rāṣṭrakūṭas. The Pālas were Buddhists. They patronized the Buddhist universities of Nālandā and Vikramaśilā. This latter was established by Dharmapāla, and it grew up to be an important academic centre.

The Pālas lost Bengal to the Senas in the middle of the 12th century. They survived for some more time in Bihar where they were overthrown by the Muslim invaders in 1199. See also Pāla Art.

Pāla Art. Art and architecture flourished in Bihar and West Bengal during the Pāla rule. Little of the architecture have survived, but some of the sculptures, bronzes and paintings which have survived show high technical accomplishment and a kind of mechanical grace and elegance. Images of bronze (actually an alloy of eight metals) were made mainly in Nālandā and Kurkihār (q.v.), from the ninth century onwards. These continued the Gupta tradition of Sārnāth, but were endowed with, a certain heavy sensuousness. Ornametations were shown in precise details. Paintings flourished mainly in the 11th and 12th centuries. These were miniatures, mainly used for illumination of Buddhist manuscripts, particularly of the *Prajñapāramitā*. The Pāla school influenced the paintings of Nepal and Tibet.

PĀLAKĀPYA, a sage who was an authority on the treatment of elephants. His period is uncertain. See *Hastyāyurveda*.

Palāśa Jātaka (1). This is the 307th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as the god of a *palāśa* tree. A poor Brāhmaṇa paid great honour to the tree hoping thereby to get some benefit. One day the tree-god appeared before him and asked him why he honoured the tree. Pleased with his answer the god revealed to him his identity, and then helped the Brāhmaṇa to obtain the treasure that lay beneath a banyan tree nearby.

The story was related to Ānanda as he stood weeping when the Buddha lay dying. The Buddha told him not to grieve as his services to the Buddha would not be fruitless. Ānanda is identified with the Brāhmaṇa in the story.

Palāśa Jātaka (2). This is the 370th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a golden goose in Citrakūṭa. On his way to and fro from the Himālaya, he rested on a *palāśa* tree. He became friendly with the goddess of the tree. One day a bird dropped a banyan seed in the fork of the *palāśa* tree. A sapling sprang up from it. The goose advised the goddess to destroy it, but she paid no heed. By and by the banyan grew up and destroyed the *palāśa*.

Palāyi Jātaka. This is the 229th story of the *Jātaka*.

Once Bodhisattva was the king of Takṣaśilā. Brahmadatta king of Vārāṇasī marched against him with a large army, but on seeing the towers of the city gate he took fright and fled.

Palāyi Jātaka II, or Dvitīya Palāyi Jātaka. This is the 230th story of the *Jātaka*.

In former times, Bodhisattva was the king of Vārāṇasī. A certain Gandhāra king ruled over Takṣaśilā. Once this king besieged Vārāṇasī. Bodhisattva appeared before him and threatened to crush his forces. The Gandhāra king fled.

PALI, language of the canonical texts of Theravāda Buddhism. It was preserved originally in Sri Lanka, and then spread to Burma, Thailand, Laos and Kampuchea. The Theravāda Buddhists believe that it was the language of Magadha, and the Buddha gave his discourses in this language. Buddhaghoṣa and other early writers call this language Māgadh . However, there are significant differences between Pali and the language of the inscriptions of Aśoka, the Magadhan emperor. Pali is closer to Vedic than to classical Sanskrit, among Prakrit languages. The name Pali began to appear in the writings of the 14th ceutury.

PALI TEXT SOCIETY, Chipstead, Surrey, England, was founded in 1881 for the purpose of promoting the study of Pali. Its objects are to publish original Pali texts in Roman characters, translations of them, and other works ancillary to the study of Pali. These include dictionaries, grammars, and the Concordance as well as selected Buddhist texts in Sanskrit and Buddhist Hybrid Sanskrit or in translation. It publishes the *Journal of the Pali Text Society*.

PĀLKURIKI SOMANĀTHA, Telegu Saiva poet of the 13th century. His works include *Basavapurāṇam*, *Paṇḍitārādhya Carita*, *Vṛṣādhipa Śatakam.* This last named consists of verses in Tamil, Kannada, Marathi, Sanskrit and Telegu.

PALLAVA, the name of a dynasty which ruled over northern Tamil Nadu with Kāñcī as their capital until the close of the 9th century. Their origin is not known. The earliest Pallava king known in northern Indian records is Viṣṅugopa who was defeated by Samudragupta (Allahabad Inscription, line 19). The Pallava kings of the seventh century, Mahendra-varman, Narasiṉha-varman I and Parameśvara-varman I were powerful kings. They fought many battles with the Cālukyas of Bādāmi. In the 8th and 9th centuries the Pallavas fought several battles with the Rāṣṭrakūṭas. The last Pallava king Aparājita was defeated by the Cola ķing Āditya I in 893.

The Pallava kings have left many important monuments. Narasiṉha-varman I built some of the *ratha*s at Mahābalipuram; Narasiṉha-varman II built the Kailāsanātha temple at Kāñci and the Shore temple at Mahābalipuram; Nandi-varman built the Vaikuṇṭha-perumāl temple at Kāñcī.

Pallavi, first section of a Karnataka raga, the *sthāyī*, in which the emphatic note is established and displayed. *Anupallavi* is the second section, or *antarā*, concentrating on the consonant and moving slowly up the octave.

PAMPA, also known as Ādi Pampa, is usually regarded as the greatest Kannaḍa poet. His father was a Brāhmaṇa who converted to the Jaina faith. The son remained a staunch Jaina. Pampa wrote two great poems in AD 941 when he was 39. These are : *Ādi purāṇa*, a history of Ṛṣabha, the first Jaina *tīrthaṅkara*, and *Vikramārjuna-vijaya*, whose theme is taken from the *Mahābhārata*.

PAMPĀ, a river near the Ṛṣyamūka hill where Rāma first met Sugrīva and Hanūmān (*Rāmāyana*, III, ch. 75). Mallinātha in his commentary on *Raghuvaṉśa* (XIII, 30) says that Pampā was the name of a lake.

Pāṇātipātā veramaṇi, kill no living being, the first of the ten *sikṣāpada*s (rules for novices).

PAÑCA-BĀNA or **PAÑCA-ŚARA**, "Having five arrows", epithet of Kāma, the god of love. The arrows are flowers, viz., lotus, *aśoka*, mango flower, *kunda* or *nava-mallikā*, and blue lotus. According to others, Kāma's arrows have the following effects on lovers : *sammohana* (producing fascination), *unmādana* (maddening), *śoṣaṇa* (emaciating), *tāpana* (distressing or burning), and *stambhana* (paralysing). The arrows are thus also named Sammohana, Unmādana, etc.

Śiva was performing *tapasyā*. Pārvatī came to him to offer him a rosary of lotus seeds. At that moment Kāma shot his arrow Sammohana at Śiva whose composure was thus disturbed. As he looked at Pārvatī, she felt shy (*Kumārasambhava*, III, 66–68).

Pañca-bhūta, "the five elements". In Sāṅkhya philosophy, there are four elements (*bhūtas*) and *ākāśa*. These together constitute the *Pañca-bhūta*. The four elements are earth (*kṣiti*), water (*ap*), fire (*tejas*), and air (*marut*). These elements are eternal; the fifth substance (*ākāśa*) is all pervasive and eternal. *Ākāśa* is regarded as the cause of propagating sound : though all pervading and thus in touch with the ears of all persons, it manifests sound only in the ear-drum.

See also *Mahābhūta*.

Pañcadaśī, a *mantra* or Thought-form of 15 syllables. It reads : *Ka-e-ī-la-hrīṃ, Ha-sa-ka-ha-la-hrīṃ, Sa-ka-la-hrīṃ*. The *mantra* represents the power of the Self, the power of enchantment of the world. Its purpose is to attain all desires and liberation.

PAÑCADAŚĪ, by Vidyāraṇya (generally identified with Mādhava, c. AD 1350) is a popular and illuminating treatise in verse on Advaita Vedānta.

Pañca-Drāviḍa. The Brāhmaṇas are divided into two main groups : Pañca-Drāviḍa and Pañca-Gauḍa (q.v.). Most Brāhmaṇas of South India belong to the Pañca-Drāviḍa group. This group has the following divisions : Karṇāṭa, Tailaṅga, Gurjara, Mahārāṣṭra and Drāviḍa. Each of these again has sub-divisions. For instance, the Mahārāṣṭra Brāhmaṇas are sub-divided into Cittapāvana, Deśastha, Devarukhe, etc.

Pañca-Gauḍa. The Brāhmaṇas of North India belong mainly to this group. It has five divisions, viz., Sārasvata, Kānyakubja, Gauḍa, Maithila, and Utkala. There are many sub-divisons in each of them. For instance, the Kānyakubja Brāhmaṇas have the sub-divisions Sanāḍhya, Saravariā, etc.

The term "Gauḍa" here perhaps signifies the country north of the Vindhya.

See also Pañca-Drāviḍa.

Pañca-gavya, the five products of the cow, viz., milk, curd, clarified butter, urine and dung. These are regarded as beneficial means of purification. "(To swallow) the *pañcagavya* is the atonement for stealing eatables of various kinds, a vehicle, a bed, a seat, flowers, roots, or fruit." *Manusmṛti*, XI, 166.

Pañcāgni (1), five (sacred) fires. See *agni*.

Pañcāgni (2), "five fires", a term indicating the practice of ascetics of exposing themselves, as a form of self-mortification, to four fires in the four directions, sitting amidst them, and to the sun overhead as the fifth. Pārvatī practised this self-mortification when she was trying to win over Śiva as a husband, *Kumārasambhava*, V, 20-23. This practice is also called *Pañca-tapas*.

Pañcaguru Jātaka, also known as Bhiruka Jātaka is the 132nd story of the *Jātaka*. The main story is given in the Tailapātra Jātaka. In the present Jātaka, Bodhisattva thanks the Pratyekabuddhas for giving him wise counsel.

Pañca-janāḥ, five races. The term occurs in the Ṛgveda (X, 53.5). "Let the five races enjoy my priesthood." It is not clear who these five races are. According to the *Bṛhad-devatā* (VII, 68), they are men, fathers, gods, *gandharva*s, serpents and demons, the last two to be counted as one. Other commentators, such as Śākaṭāyana, think that they are the four *varṇa*s and the Niṣādas as the fifth.

PĀÑCAJANYA, names of Kṛṣṇa's conch (*Bhagavad-gītā*, I, 15). It was made from the shell of the *asura* Pañcajana. He lived in the ocean. Kṛṣṇa killed him (*Bhagavata-puraṇa*, X, ch. 45).

Pañca ka-kāra, "the five *ka*-things". The Sikhs were enjoined to wear five things, names of all of which begin with *ka*, by Guru

Gobind Singh when he formed the Khālsā. These five are: *Keś* "long hair", *kaṅghā* "comb", *kacchā* "loin cloth", *kaḍā* "steel bangle", and *kirpān* "dagger". See Keshgarh Sahib.

Pañca-kṛtya, "five activities". Śiva's *ānandatāṇḍava* "dance represents His five activities (*pañca-kṛtya*), viz., *sṛṣṭi* (creation), *sthiti* (preservation), *saṉhāra* (destruction), *tirobhāva* (veiling, concealing), and *anugraha* (bestowing grace). These, separately considered, are the activities of the deities Brahmā, Viṣṇu, Rudra, Maheśvara and Sadāśiva." (Coomaraswamy, *The Dance of Śiva*, p. 59).

Pañcākṣara, name of a *mantra* composed of five syllables. The one dedicated to Śiva is the best known. It has the form: (*Aum*) *Śi-vā-ya-na-ma* or *na-mah-Śi vā-ya* "praise be to Śiva". A *pañcākṣara* dedicated to Viṣṇu is (*Aum*) *na-mo-Vi-ṣṇa-ve* "praise be to Viṣṇu".

PAÑCĀLA, kingdom of Drupada. He was defeated by the disciples of Droṇa who then took possession of half the country, established his capital at Ahicchatra, and called it Uttara-Pañcāla. He gave back the southern half of the country to Drupada. This half had two important towns on the southern bank of the Gaṅgā, called Kāmpilya and Mākandī, *Mahābhārata*, I, ch. 138.

Kulluka in his commentary on the *Manusmṛti*, VII, 193, defines Pañcāla as the region of Ahicchatra and Kānyakubja.

Manusmṛti (II, 19), says that the region comprising Kuru, Matsya, Pañcāla and Śurasenaka is called the Brahmarṣi land. It ranks immediately after Brahmāvarta.

Pañca-lakṣaṇa, a *Purāṇa*, so called because it deals with five important topics, viz., *sarga*, creation; *prati-sarga*, re-creation, i.e., the periodical annihilation and renewal of the world; *vaṉśa*, genealogy, i.e., the genealogy of the gods and *ṛṣis*; *Manvantarāṇi*, 'the Manu-periods of time', i.e., the great periods, each of which has a Manu or primal ancestor of the human race; and *Vaṉśānucarita*, 'the history of the dynasties', viz., the early and later dynasties whose origin is traced back to the sun (solar dynasty) and the moon (lunar dynasty).

Pañcā-lauha, five metals, viz., copper, brass, tin, lead, and iron; or an alloy of these metals for construction of images, in southern India. See also *aṣṭa-dhātu*.

PĀÑCĀLĪ, Draupadī as princess of Pañcāla.

Pāñcālī-rīti, one of the four different styles of literary composition mentioned in the *Agnipurāṇa* (ch. 340). The other three are Gauḍī, Lāṭī, and Vaidarbhī.

In the Pāñcāli style the sentences are usually short, the language is soft and metaphorical.

See Rīti-sampradāya.

Pañcama "the fifth", is the fifth note of the octave. It is indicated by PA. Its sound is said to resemble that of the *koel*. It is produced by air drawn from five parts of the body, viz. navel chest, heart, throat, and palate. Hence the name. Its accent is *svarita*.

Pañca-mahāyajña "five great sacrifices". The *śāstras* (*Manu*, *Nārada*, etc.) prescribe five essential daily duties of a householder. These are : *Brahma-yajña* (study and teaching of the Vedas), *Pitṛ-yajña* (offering libation to the manes), *Deva-yajña* (*homa*), *Bhūta-yajña* (offering of food etc. to birds and beasts), and *Nṛ-yajña* (rites of hospitality), (*Manusmṛti*, III, 69-70). These five *yajña*s expiate the sins of a householder from *pañca-sūnā* (q.v.).

Pañca-makāra, the five *ma*s (because they all begin with *ma*). These are the five essentials of the *Tāntrika* rite. They are *madya* (wine), *māṃsa* (meat), *matsya* (fish), *mudrā* (entwining of the fingers, cereal, woman), and *maithuna* (sexual union).

Pañcāmṛta. "five–nectar–drink", or five kinds of divine food, viz., milk, coagulated or sour milk, butter, honey, and sugar. The mixture of these five are poured over an image during the worship.

Pañca-mudrā, "five handposes", These are made when presenting offers to an image. These are, *dhenu–*, *padma–*, *liṅga–*, *astra–*, and *mahā-mudrā*. The forms of the last three are not described.

PAÑCA-NADA, "Five rivers", the Punjab, the land of the five rivers, viz., Śatadru (Sutlej), Vipāśā (Beas), Irāvatī (Rāvi), Candrabhāgā (Chenab), and Vitastā (Jhelum), all tributaries of Sindhu (Indus). According to the *Mahābhārata* (Karṇa *P*., ch. 45), Araṭṭa was the name of the country through which the Indus and its five tributaries flowed.

Pañca-nakhā, "five-nailed (animals)". The flesh of the following five-nailed animals may be eaten : hare, porcupine, hedgehog, iguana and tortoise (*Rāmāyaṇa*, IV, ch. 17). The *Manusmṛti* (V, 18) adds rhinoceros to the above list.

PAÑCĀNAN, "One with five faces", name of a form of Śiva. Four faces look in the four directions, and the fifth looks upwards. The faces represent five aspects of Śiva. Sometimes the aspects are made into seperate deities. They arc Īśāna (The ruler), looking upwards; Tatpuruṣa (The supreme man), facing east; Aghora (Non-fearful), looking south; Vāmadeva (The god to the left), looking west; and Sadyojāta (Newly born), looking towards North. The names occur in the various *Śaiva Purāṇa*s, such as *Śiva-* or *Liṅga-purāṇa* and also in the *Matsya-purāṇa* (ch. 95), but the directions, towards which the faces look, vary.

In the *Mahābhārata* (XIII, ch. 141), Śiva tells Pārvatī that he has four faces. Brahmā once created Tilottamā, a beautiful girl. Śiva charmed with her beauty looked at her in whichever direction she went, and thus four faces sprang up in the four directions. Three of these faces are benevolent, but the one which looks south is fearful.

Pañcāṅga, "five limbed", almanac. The almanac is called *pañcāṅga* because it is said to contain five things. These are :

1. *Vāra*, the day of the week.
2. *Tithi*, the lunar day.
3. *Nakṣatra*, the lunar mansion. See *nakṣatra*.
4. *Karaṇa*, half a *tithi*. Each *tithi* is divided into two *karaṇa*s.
5. *Yoga*. This is calculated from the sum of the longitudes of the sun and moon. When this sum amounts to 13° 20′ the first *yoga* which is named Viṣkambha ends; similarly 26° 40 marks the ending moment of the second *yoga* Prīti, and so on.

Pañca-paṇḍita Jātaka. This is the 508th Jātaka. Its story forms part of the Mahā-unmārga Jātaka.

Mahauṣadha once said that one should not reveal one's secret to anybody, not even to one's mother or son. The other ministers of the king plotted against Mahauṣadha, and told the king that he had a guilty secret. The king wanted Mahauṣadha to be killed. But Mahauṣadha found out that actually the ministers themselves had guilty secrets. He exposed them to the king. When the king wanted to execute them, Mahauṣadha requested he king to spare their lives.

Pañca-parameṣṭhin (s), the five kinds of persons worshipped by the Jainas. They represent the ideal in life at different stages of realization. They are : 1. Siddha-parameṣṭhin. endowed with the qualities of infinite perception, infinite knowledge, infinite bliss and infinite power; 2. Arhat-parameṣṭhin who represent a lower stage in liberation than the Siddha-parameṣṭhin. It is in this stage that an *arhat* or *tīrthaṅkara* reveals, for the benefit of the world, the path to salvation; The next three in rank are Ācārya-parameṣṭhin, Upādhyāya-parameṣṭhin and Sādhu-parameṣṭhin, who respectively are masters, teachers, and monks. See also *Parameṣṭhi-mantra.*

PAÑCA-PRAYĀGA, the five Prayāgas, are at the junctions of various tributaries which join the stream before the river Gaṅgā emerges from the hills. These are 1. Deva-prayāga at the junction of Alakanandā and Bhāgīrathī; 2. Rudra-prayāga at the junction of the Alakanandā and Mandākinī; 3. Karṇa-prayāga at the junction of the Alakanandā and Piṇḍaragaṅgā; 4. Nanda-prayāga at the junction of Alakanandā and Nandā; and 5. Viṣṇu-prayāga at the junction of Viṣṇugaṅgā and Alakanandā.

There are several other places where rivers meet and are called Prayāga. Among these, Prayāga near Allahabad where the Gaṅgā and Yamunā and the invisible Sarasvatī meet, is the most important. This for its sacredness is called Prayāga-rāja, the King-Prayāga. The five Prayāgas in the Himālaya come next in sacredness to this, but among the five the most sacred is Deva-prayāga.

PAÑCĀPSARA, name of a lake. See Māṇḍakarṇī. Rāma with Sītā and Lakṣmaṇa lived for some time near this lake during his exile. *Rāmāyaṇa*, III, ch.11.

Pañca-rakṣā, same as Mahārakṣā (q.v.).

Pañca-ratna, "five gems". Hemādri and others quoting the *Kālikā-purāṇa*, say that these are: gold, diamond, sapphire, ruby, and pearl. According to others who quote the *Āditya-purāṇa*, these are: gold, silver, pearl, coral, and rājā-varta (lapis lazuli). (Kane, *History of Dharmaśāstra*, V.219)

PAÑCARĀTRA (1), or Pāñcarātra, "(cult) of five nights", name of one of the earliest sectarian movement in Hinduism. Its antiquity is not clear, but the term occurs in the *Śatapatha Brāhmaṇa* (XIII,6.1) and also in the *Mahābhārata* (Sānti P. ch. 334). Pañcarātra religion is essentially a personification of God as Nārāyaṇa. The sect later merged with that of the Bhāgavatas, and together became an early form of the Vaiṣṇava religion. At present it denotes one of the two sections of the temple-religion of the Vaiṣṇavas, especially in South India. These two are Pañcarātrāgama and Vaikhānasāgama.

The meaning of the term Pañca-rātra is not clear, and attempts have been made since the earliest times to interpret the term. Some thought that it meant 'a system of five nocturnal discourses,' or 'a system of five types of knowledge', etc. In the Pañcarātra literature the meaning preferred is that it is so superior to the five well known systems, viz., Purāṇa, Veda, Vedānta, Sānkhya and Yoga, that it puts them in darkness (*Pauṣkara-Saṇhitā*, 38, 307–8). In any case, this last definition makes it clear that the Pañcarātras were not followers of the orthodox system.

The literature of the sect is extensive. Among the more well known are the *Sātvata-saṇhitā*, the *Ahirbudhnya-saṇhitā*, the *Iśvara-saṇhitā*, etc.

PAÑCA-RĀTRA (2), a drama in three acts, ascribed to Bhāsa. The story is taken from the Virāṭaparvan of the *Mahābhārata*.

PAÑCA-ŚARA, same as Pañca-bāṇa (q.v.).

PAÑCA SĀYAKA, "Consisting of five arrows", a work on erotics by Jyotirīśvara (14th century). The work is divided into five chapters, called *sāyakas*, alluding to the five arrows of Kāma, the god of love.

PAÑCA-SIDDHĀNTIKĀ, a work on astronomy by Varāhamihira (AD 505). He used materials from five astronomical manuals which existed in his time. These five were Pauliśa, Romaka, Vāsiṣṭha, Paitāmaha and Saura. About their relative merits he said, "The *siddhānta* made by Pauliśa is accurate, near it stands the *siddhānta* proclaimed by Romaka; more accurate is Saura; the two remaining ones are far from the truth" (*Pañca-siddhāntikā*, I, 4).

PAÑCAŚIKHA, name of a sage. He taught king Janaka of Mithilā the way of attaining *mokṣa* as described in the Sāṅkhya system (*Mahābhārata*, XII, ch.218). Pañcaśikha was a pupil of Āsuri, the pupil of Kapila, the founder of the Sāṅkhya system. *(Ibid.)*

Pañca-śila, "the five precepts", are the five vows of the Buddhists to abstain from killing, stealing, sensuality, lying, and intoxicating liquor or drugs. They are the first five of the ten *śikṣāpadas* (rule of training) of a novice.

Pañca-sūnā, "five slaughter houses". "A householder has five slaughter house (as it were, viz.,) the hearth, the grinding stone, the broom, the pestle and mortar, the water-vessel, by using which he is bound (with fetters of sin). In order to successively expiate (the offences committed by means) of all these (five) the great sages have prescribed for householders the daily (performance of the five) great sacrifices." *Manusmṛti*, III, 68-69. See *pañca-mahāyajña*.

PAÑCA-TANTRA, ("Five Chapters"), is a collection of animal fables. The stories are contained within one of the five "frame stories". The introductory story which acts as the enclosing frame of the entire work attributes the stories to a learned Brāhmaṇa, named Viṣṇuśarman, who used the stories to instruct three dull witted sons of a king of Mahilāropya, said to be a country in South India.

The original version which may have been composed between 100 BC and AD 500 is now lost. The existing Sanskrit version is the one compiled by the Jaina author Pūrṇabhadra in AD 1199.

The *Pañca-tantra* circulated in many parts of the world. It was translated into Pahlavi (Middle Persian) by the Persian Royal physician Burzoe in the sixth century. This Pahlavi version is also lost, but two of its translations, one in Syriac and the other Arabic have survived. The Arabic one is known as *Kalīla wa Dimnah* after the two jackals that figure in the first story. This Arabic version was then translated into Greek from which translations were made into Latin and some Slavic languages. The source of most European versions was, however, a 12th century Hebrew translation, from the Arabic. The *Pañca-tantra* was known in Europe as *The Fables of Bidpai.*

The *Pañca-tantra* stories also travelled to Java and were translated into the Old Javanese language.

Pañca-tapas, same as *pañcāgni*. See *pañcāgni* (2).

Pañca-tattva, the five elements, taken collectively. The elements are *pṛthvī* (earth), *āp* (water), *teja*s (fire), *vāyu* (air), and *ākāśa* (space).

In Tantra, *pañca-tattva* is the name of a rite which is performed by means of *Pañca-makāra* (q.v.).

PAÑCAVAṬĪ, a part of the Daṇḍaka forest. Rāma lived here for some time with Lakṣmaṇa and Sitā during his exile. It was from Pañcavaṭi that Sitā was abducted by Rāvaṇa. Pañcavaṭi is generally identified with Nasik on the Godavari.

PAÑCAVIṈSA BRĀHMAṆA, a Brāhmaṇa of the Sāmaveda belonging to the school of the Tāṇḍins. It is thus also called *Tāṇḍya-Brāhmaṇa*. It consists of 25 books and is concerned with Soma sacrifices in general, ranging from the minor offerings to those which lasted a 100 days, or even several years. It is also called *Prauḍha-Brāhmaṇa.*

Pañca-vṛkṣa, the five trees (of the gods). They are Mandāra, Pārijāta (ka), Santāna, Kalpataru or Kalpavṛkṣa, and Haricandana *(Amarakoṣa).*

Pañcāyatana, name of a round open metal dish on which are placed five stones representing the gods of the five chief sects of Hinduism. (See *Pañcopāsanā.)* These stones are *śālagrāma* for Viṣṇu;, *liṅga* or *bāṇaliṅga* for Śiva; *svarṇarekhā* (a type of ore) for Śakti or Devī; *sūryakānta* (a kind of crystal) for Sūrya; and *svarṇabhadra* (a red stone) for Gaṇeśa.

Pañcāyudha Jātaka. This is the 55th story of the *Jātaka.*

In former times, Bodhisattva was born as the son of Brahmadatta, king of Vārāṇasī. The astologers predicted that he would win glory through the prowess of his five weapons. He was thus named Pañcāyudha ("Five-weaponed"). He studied in Takṣaśilā, and, at the end of his course, his teacher gave him five weapons. On the way home he had a conflict with a *yakṣa*, against whom his weapons were of no avail. They could not penetrate the *yakṣa*'s hair. But he fought on, and the *yakṣa* marvelling at his fearlessness, set him free. Bodhisattva then preached to the *yakṣa* and converted him.

PANCHEN LAMA is the title of the head of the Tashilhumpo monastery (near Zhikatse), in Tibet. Until recent times he was second only to to Dalai Lama in spiritual authority within the dominant dGe-lugs-pa sect. Panchen Lama like Dalai Lama is a reincarnated lama. Panchen Lama is the incarnation of Bodhisattva Amitābha. The present one is the tenth Panchen Lama. (The title Panchen is a short form of the Sanskrit-Tibetan "Paṇḍita Chen-po".)

Pañcopāsanā, worship of five gods, viz., Viṣṇu, Śiva, Śakti, Gaṇapati and Sūrya. The worshippers of these gods form the five major sects which together form a composite religion known as *Pañcopāsanā*. Each sect basically worships its own deity as the supreme being without disregarding the deities of the other sects. This composite religion is the Hinduism of the upper strata of the society. Śaṅkarācārya is credited with the initiation of *Pañcopāsanā*. See also *Smārta.*

Nowadays the number of these sects is, in South India, increased to six to give room to Kaumāra, this sect there now being the most important.

Pañcopasatha Jātaka. This is the 490th story of the *Jātaka.*

In former times, Bodhisattva was an ascetic and lived in a forest on the frontier of the Magadha country. Four animals, a pigeon, a snake, a jackal and a bear lived in friendly terms with him. They all kept *uposatha* to rid themselves of their sins and desires. The pigeon yearned for his mate who was dead, the snake had once killed a bull, and the jackal regretted his gluttony. The bear had once entered a village for food and was beaten by the villagers. The ascetic was proud that he was from a high caste. A *pratyeka-buddha* visited him and pointed out to him the folly of his pride.

PĀṆḌARĀ, name of the *śakti* of the *dhyani-buddha* Amitābha. Amitābha and Pāṇḍarā are the *dhyani-buddha* and *buddhaśakti* of the present *kalpa*, known as Bhadrakalpa.

Pāṇḍara Jātaka. This is the 518th story of the *Jātaka*.

Once a ship was wrecked in the ocean, and only one man survived. He wandered about naked and destitute. People thought that he was an ascetic. They built a hermitage for him. Among his followers were a king of serpents and a king of (*garuḍa*) birds. One day the king of birds requested the ascetic to find out from Pāṇḍara, the king of serpents, how the serpents prevented themselves from being carried off by the birds. After a great deal of persuasion by the ascetic, Pāṇḍara revealed that the serpents swallowed stones, thus making themselves very heavy. If the birds seized them by their tails, they would have to disgorge the stones and could easily be carried off. The ascetic revealed the secret to the bird-king who, thereupon seized Pāṇḍara in the right way and carried him away. Pāṇḍara begged for mercy, and the bird-king set him free. Pāṇḍara cursed the ascetic and his head was split in seven pieces.

Bodhisattva was the bird-king, and Devadatta was the ascetic.

PĀṆḌAVA, "son of Pāṇḍu". The five Pāṇḍavas were Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Sahadeva. The first three were born to Kuntī, and the last two to Mādrī.

PANDRETHAN, (Purāṇādhiṣṭhāna, ancient capital), a site about five kilometres south east of Srinagar in Kashmir. Aśoka had built the city of Śrīnagarī at this site (*Rājataraṅgiṇī*, I, 104 and III, 93). Until the fifth century AD it was the capital of

Kashmir. Ruins of two Buddhist *stūpa*s have been found here. There is a Śiva temple in a willow grove nearby. The temple known as Rilhaneśvara was built in AD 1135 by the order of Rilhana, a minister.

PĀṆḌU, "The pale", brother of Dhṛtarāṣṭra and father of the Pāṇḍavas. He was so called because his mother Ambālikā turned pale (*pāṇḍu*) at the sight of Vyāsa at the time of sexual intercourse with him, and the son born to her was consequently pale in complexion (*Mahābhārata*, I, ch. 106). See *niyoga*.

PĀṆḌYA, a Tamil dynasty of the extreme south of India. Their origin is unknown. Aśoka mentions them in his Second and Thirteenth Rock Edicts. The dynasty became prominent in the early seventh century AD, and ruled from Madurai or farther south until the 16th century. The Pāṇḍyas, at times, ruled over extensive territories including Kerala, and Sri Lanka through collateral branches subject to Madurai.

PAṆHĀVĀGARAṆĀIṂ, (Praśna-Vyākaraṇāni), name of the 10th *Aṅga* of the Jainas. It treats in ten chapters of the five *Mahāvrata*s ("Great Vows") and of the five virtues corresponding to these.

PAṆI. The term occurs frequently in the Ṛgveda (I, 33.3; I, 83.4; etc.) It is not clear what it means. It might stand for a class of persons or a tribe. It has been suggested that a Paṇi is a person who is rich, but does not give gifts to Brāhmaṇas. The Paṇis are thus intensely disliked by the authors of the Vedic hymns.

PĀṆINI, author of *Aṣṭādhyāyī* (q.v.). His exact date is not known, but it is generally accepted to be not later than the 4th century BC. Nothing is known about his personal life. Later authors call him Śalāturīya, i.e., he belonged to Śālātura (identified with Lahaur in the Yusufzai valley). Patañjali calls him Dākṣīputra. Thus Dākṣī was perhaps his mother's name. Two poems *Pātāla-vijaya* and *Jāmbavatī-vijaya* and some verses in anthologies are attributed to Pāṇini. The poet perhaps is different from the grammarian Pāṇini.

PĀṆINĪYA ŚIKṢĀ, a work on *Śikṣā*, mode of correct pronunciation. It is not known whether it is by the author of the *Aṣṭādhyāyī*.

Pānīya Jātaka. This is the 459th story of the *Jātaka.*

In former times when Brahmadatta was the king of Vārāṇasī, two friends worked in a field. They carried their flasks of water. One day, one of them drank from the other's flask. Later, remorse seized him, and as he reflected on his wickedness he became a *pratyeka-buddha.*

The Jātaka then gives the stories of four other persons who became *pratyeka-buddha*s by feeling remorse for sins and by developing super-natural insight. Bodhisattva who was at that time the king of Vārāṇasī heard their stories. He left his kingdom and became an ascetic.

Paṅka-prakṣālana Nyāya, "washing-off-the mud" maxim. It is better not to touch mud than to wash it off after soiling one's hands.

PANNAGĀ, name, according to the Śvetāmbaras of the *yakṣiṇī* attending on Dharmanātha, the 15th *tīrthaṅkara* of the Jainas. She is also called Kandarpā.

PĀRADA (S), one of the tribes who were originally Kṣatriyas, but who "in consequence of the omission of sacred rites, and for not consulting Brāhmaṇas have gradually sunk in the world to the condition of the Śūdras." (*Manusmṛti*, X, 43-44). The country of the Pāradas was irrigated by the Cakṣu, (*Matsya-purāṇa*, ch. 121), a river generally identified with the Oxus. The Pāradas thus could be the Parthians.

PARĀKRAMABĀHU I, (c. 1153-1186), surnamed Arirājaveśyā-bhujaṅga, king of Sri Lanka, united the island under one rule. He was a great builder He rebuilt the city of Polonnaruwa and old Anurādhapura, destroyed be the Colas. He re-organized civil and military administration. His irrigation works led to the prosperity of his dominions. He reformed the Buddhist establishments by expelling lax monks, and by building new temples. He allowed freedom of worship to the Hindus.

PARĀKRAMABĀHU II, (1236-70), king of Sri Lanka ruled from Dambadeniya. He expelled the invader Magha and restored the glories of the Sinhalese kingdom. He patronized writers, and was himself a scholar. He is said to have written a

Sinhalese *mahākāvya* called *Kavsilumina*, and also a long and learned commentary on Buddhagoṣa's *Visuddhimagga*.

Paramahaṇsa, the highest of the four classes in which ascetics are divided in the *Mahābhārata* (XIII, ch. 141). An ascetic of this class stays under a tree or in an uninhabited house or in a burial place. He may wear a garment or be naked. He is beyond the pairs of *dharma* and *adharma*, truth and falsehood, purity and impurity. He treats all alike, and regards all as Self He may beg alms from persons of all *varṇa*s. See *Bahūdaka*.

PARAMĀRA, a dynasty which ruled in Mālava with Dhārā as their capital from the ninth century. They consolidated their power and position under Muñja and his brother Sindhurāja. Sindhurāja's son Bhoja who ascended the throne in c. AD 1000 was the last great ruler of the dynasty. Muñja and Bhoja were patrons of scholars. The Paramāra dynasty continued to rule in Mālava until 1305 when Alauddin Khalji conquered Mālava. The Parmāras claimed that they originated from a fire–pit in Abu. See Agni–kula.

PARAMĀRTHA, (b. AD 499), was a Buddhist scholar of Ujjayinī. He went to China by the sea route in 546, and settled down in Nanking in 548. Paramārtha translated about 70 Sanskrit works into Chinese. He also wrote in Chinese a life of Vasubandhu in which he included the life of Vasubandhu's brother Asaṅga also. Paramārtha died in China in 569.

PARAMĀRTHA-SĀRA, is a work by Abhinavagupta. It deals in 105 verses with all the aspects of Kashmir Śaivism.

PARAMĀTMA–SANDARBHA is one of the six books of the *Bhāgavata-sandarbha* (q.v.) of Jīva Gosvāmin.

Parameṣṭhi–mantra, ("teácher–*mantra*"), a Jaina *mantra*, written in Prakrit, which is repeated daily: *Namo Arihantānam, namo Siddhānam, namo Āyariyānam, namo Uvajjhāyānam, namo loe savva–Sāhūnam* "Hail to the *arhat*s, hail to the perfect-ones, hail to the masters, hail to the teachers, hail to all the monks of the world".

Pāramitā (s), " means of arrival at the other shore (i.e., *nirvāṇa*); perfections", in Mahāyāna Buddhism the six virtues, the practice of which leads to enlightenment. These are: *dāna-pāramitā*, perfection of giving; *śīla pāramitā*, morality; *kṣānti–pāramitā*, perseverence; *vīrya-pāramitā*, vigour; *dhyāna-pāramitā*, meditation or concentration; *prajñā-pāramitā*, wisdom. Some lists expand the virtues to ten, by adding *upāya-*, skill in the means of helping others; *praṇidhāna-*, profound resolution to produce enlightenment; *bala-*, perfection of the ten powers (see Daśabala); and *jñāna pāramitā*, practice of transcendent knowledge. The cultivation of the six (or ten) *pāramitā*s is considered to be the appropriate training for a *bodhisattva* or buddha–to–be.

The Pāramitās are sometimes deified. In that case two more Pāramitās are added, making a group of 12. These two are Ratna–pāramitā and Vajrakarma–pāramitā.

Pāraṇā, also called *udyāpana*, is the last rite in a *vrata*. It consists of feeding the Brāhmaṇas and breaking the fast after the *vrata*. An example of *pāraṇā* is found in the *Raghuvaṉśa* II, 55.

PARĀNTAKA I, (907–953), was a great warrior king of the Colas. By his successful wars he built up the Cola Empire. The most important of his conquests was Madurai from the Pāṇḍya king Rājasiṉha II. Parāntaka was devoted to Śiva and constructed many temples. He provided the Naṭarāja temple at Chidambaram with a gold roof.

Parantapa Jātaka. This is the 416th story of the *Jātaka*.

Bodhisattva was once born as the son of Brahmadatta, king of Vārāṇasī. He understood the speech of animals. Once he learned from a she jackal that a hostile king would march on the city and he would have to fight with that king. Brahmadatta did not love his son. When the hostile king arrived, he sent Bodhisattva to fight him. But all the citizens followed the prince; and his father, very alarmed, retired into the forest with his queen, his priest, and a servant named Parantapa. The queen was with child by the king, but she fell in love with Parantapa, and instigated him to kill the king while on his way to bathe in the river. The priest saw this deed but said nothing, and on his return feigned to have been suddenly blinded by the breath of a snake. The queen bore a son. When the boy was sixteen, the priest told him what had happened. The boy killed Parantapa and returned with his mother and the priest to Vārāṇasī, where Bodhisattva made him the viceroy.

Parārdha, the name of the highest number. The various authorities differ on its exact value. In the earlier texts, such as the Śukla Yajurveda (XVII, 2) a *parārdha* is one followed by 12 zeroes, or 10^{12}. In the *Agni-purāṇa* a *parārdha* is 10^{16}. The astronomers take a *parārdha* to be 10^{18}.

According to the *Viṣṇu-purāṇa* (I, ch. 3) a *parārdha* corresponds to the number of human days in 50 years of Brahmā's life. See *kalpa* (2).

Parasahasra Jātaka. This is the 99th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a leader of 500 ascetics in the Himālaya. His chief disciple was away at the time of his (Bodhisattva's) death. His other disciples asked him just before his death what excellence he had won. He replied,"Nothing", meaning "insight into nothingness of things." But they did not understand, and therefore neglected to pay him the customary honours at his cremation. When the chief disciple returned and heard this, he tried to explain the purport of the teacher's word, but they would not believe him. Bodhisattva then appeared from the Brahmaloka and convinced them of their folly.

Sāriputra was the chief disciple.

PARĀŚAKTI,"supreme energy", name of a *mantra*. Its form is; AUM KRĪM KRĪM KRĪM HŪM HŪM HRĪM HRĪM SVĀHĀ. The purpose of this *mantra* is to acquire all attainments.

PARĀŚARA, name of a *ṛṣi* mentioned in the Ṛgveda (VII,18.21). In the *Mahābhārata* (I, ch. 177), Parâśara was the posthumous son of Śaktri, and thus a grandson of Vasiṣṭha. (See Kalmā-ṣapāda.) Vyâsa who composed the *Mahābhārata* was a son of Parâśara. See Matsyagandhā.

PARĀŚARA SMṚTI, name of an ancient work on *Dharmaśāstra*. (q. v.) Kane conjectures that the extant text with this name is not very old. In the introduction of the work it is stated that the sages went to Vyāsa and asked him for a *Dharmaśāstra* suitable for the Kali age. Vyāsa took them to his father Parāśara who gave them these rules.

Paraśata Jātaka. This is the 101st story of the *Jātaka*. The story is same as in the Parasahasra Jātaka.

PĀRASKARA GṚHYASŪTRA, a *Gṛhya-sūtra* (q.v.) attached to the Śukla Yajurveda.

PARAŚURĀMA, "Rāma with the axe", is considered the sixth *avatāra* of Viṣṇu. He was a Brāhmaṇa, and the fifth son of Jamadagni and Reṇukā. Jamadagni was a descendant of Bhṛgu, thus Paraśurāma was a Bhārgava. He appears in the *Rāmāyaṇa* (I, chs.74–76) at the time when Rāma was on his way to Ayodhyā after his marriage. Paraśurama challenged Rāma to a combat, but was then so impressed by Rāma's strength that he surrendered.

The earlier life of Paraśurāma is given in the *Mahābhārata* (III, chs. 116–117). Jamadagni was once enraged with Reṇukā because she had entertained impure thoughts. He called upon each of his sons to kill her. Paraśurāma alone obeyed, and his readiness pleased his father. He told him to ask for a boon. Paraśurāma begged that his mother might be restored to life, and, for himself, that he might be invincible in single combat and enjoy long life.

Kārtavīrya, a Kṣatriya, and king of Haihayas, was an oppressor of gods and Brāhmaṇas. Once, he visited the hermitage of Jamadagni when the latter was away, and carried off a sacrificial calf. Paraśurāma pursued Kārtavīrya and killed him. In retaliation Kārtavīrya's sons killed Jamadagni. In his rage Paraśurama vowed to clear the earth of the Kṣatriya race. This he did 21 times. He filled with their blood five lakes which he dug at Samanta-pañcaka.

Pārāyaṇa, ("teacher", as in Pāṇini, V, 1.72), the reading of the whole of a sacred book (in a series of measured readings that are so proportioned as to ensure complete coverage in a predetermined number of days.)

PARGITER, Frederick Eden was born in 1852. He joined the Indian Civil Service and came to India in 1875. He became a Judge in the Calcutta High Court in 1904. Pargiter retired from India in 1906, and died in Oxford on 18. 2. 1927. His works include the translation of the *Mārkaṇḍeya Purāṇa;* (1905); *Dynasties of the Kali Age*, (1913); *Ancient Indian Histrorical Tradition*, (1922); etc.

PARIBHĀṢENDU ŚEKHARA, by Nāgoji Bhaṭṭa is considered one of the best works on *paribhāṣā*, the rules of interpreation of the grammar of Pāṇini.

PARIHĀSAPURA was the capital of Lalitāditya Muktāpīḍa (8th century). Ruins of the city lie about 18 kilometres from Srinagar on the Patan–Baramula highway. The materials from this place were pillaged by later kings to build their cities. Very little is, therefore, left. Foundations of the temples of Govardhanadhara, Parihāsakeśava, and Muktakeśava, and a Buddhist *stūpa* are still visible.

PĀRIJĀTA, ("coral tree"), the tree produced at the *Amṛta-manthana*, the churning of the ocean. It was placed in Nandana, the garden of Indra (*Viṣṇupurāṇa*, I, 9.95). It is also called Pārijātaka.

Nārada once brought Kṛṣṇa a blossom from *Pārijāta*. Kṛṣṇa gave this to Rukmiṇī. Satyabhāmā one of his other wives, grew terribly jealous, and sulked until Kṛṣṇa promised to bring her the whole *Pārijāta* tree form heaven. But Indra was not willing to surrender the tree. Kṛṣṇa defeated him in a violent battle, and took the tree to Dvārakā (*Harivaṇśa*, chs. 124-140). After Kṛṣṇa's death the tree returned to heaven.

PĀRIJĀTA–HARAṆA, a work of a semi-dramatic form by Umāpati Upādhyāya of Mithilā.

PARI(Ī)KṢIT, son of Abhimanyu, grandson of Arjuna. He was killed by Aśvatthāman in the womb of his mother. He was restored to life by Kṛṣṇa as soon as he was born. Parikṣit succeeded Yudhiṣṭhira on the throne of Hastināpura and ruled for 60 years (*Mahābhārata*, X, ch. 16).

Pariṇāma, "transformation, maturation, assuming new characteristics". The stock examples of *pariṇāma* are milk turned into curds, and clay turned into a jug. The question is, when Brahman changes into the phenomenal world, has the resulting world the same degree of reality as the cause. The Viśiṣṭādvaita answer is, 'Yes'. The Advaita school differs, It says that the change is not organic but only a distortion, and the resulting world has a lower degree of reality than Brahman.

Pariṇāma–vāda same as *satkārya–vāda*. See *asatkārya-vāda.*

Parinirvāṇa, "the complete *nirvāṇa*", a term signifying the Buddha's death or departure from this life. See also *nirvāṇa.*

PARIPĀṬAL, a collection of traditional (Tamil) love poems dedicated to gods. The collection forms a part of the *Eṭṭuttokai*, the Eight Anthologies, of the Śaṅgam literature.

PĀRIPĀTRA, also called pariyātra, has been identified as that portion of the Vindhyan range from which the rivers Chambal and Betwa arise (*Varāha P.*, ch. 85). According to the *Rāmāyaṇa* he Pāriyātra mountains were situated in the western seas. Sugrīva had sent Suṣeṇa to this place in search of Sitā (*Rāmāyaṇa*, IV, 42). Pāripātra is one of the *Maryādā-parvtas* (q. v.).

Pariśiṣṭa "supplement", a type of literature giving further details of the rituals mentioned in the *Śrauta*–and *Gṛhya–sūtras.* For instance, the *Gṛhyasaṅgraha–pariśiṣṭa* and *Karma-pradipa* are the *pariśiṣṭa*s of the *Gobhila-gṛhyasūtra*. The Atharva Veda has a *pariśiṣṭa* which throws light on all kinds of magical practices, omens, portents, etc.

Parivārālaya, one of the sub-shrines round the main shrine, housing subordinate deities. These are found mainly in peninsular India, e.g., in the Kailāsanātha temple at Kāñcī.

Parivedana, marriage of a younger brother before the elder brother. A person who does this commits a minor offence (*upapātaka*) causing loss of caste (*Manusmṛti*, XI, 61 and 67). (But see *parivettā*.)

Parivettā, a younger brother who marries before his elder brother;

the latter is called *parivitti*. These two and the female with whom such a marriage is contracted, he who gives her away, and the sacrificing priest as the fifth, all fall into hell. *Manusmṛti*, III, 171–72.

PĀRIYĀTRA, same as Pāripātra.

PARJANYA, personification of rain; sometimes represented as a bull and is then equated with Indra (Ṛgveda, III, 55.17). Parjanya rarely occurs as a god in later literature. One rare example is in the *Agnipurāṇa* (263.17f). "The Sun, Moon-god and Parjanya should be worshipped to guard against disturbance affecting the annual rainfall of a country.".

Parṇika Jātaka. This is the 102nd story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a tree god in a forest. A vegetable seller of Vārāṇasī had a pretty daughter who was always laughing. Before marrying her, her father wished to test her virtue, lest she should bring disgrace on his name. He took her into the forest and whispered to her words of love. When she expressed horror, he was convinced of her innocence and agreed to the marriage. Bodhisattva witnessed the incident.

Pārsi, the Zoroastrian community from Persia which settled mainly in western India in the 8th century in face of the Islamic militancy in homeland. They first came to Diu in Saurāṣṭra, but a little later the group moved to Sanjan in Gujarat where the local ruler allowed them to settle and continue their religious practices. When Sanjan fell to the Muslims, they dispersed to other areas. One of their important centres was Nausari near Surat. The Pārsis acquired new prosperity when Surat became the main trading centre of the Europeans. With the fall of Surat and the rise of Bombay as a trading centre in the late 17th century, the Pārsis moved to Bombay. The Pārsi customs had become partly Hinduized during these 1,000 years; but they have retained with astonishing conservatism the rituals of their faith and continued to use the *Avesta*. There was a sectarian split in the community when it was found in the 18th century, that the Persian and the Indian calendars differed. (See Norūz) These animosities have now healed. The precept of the morality and purity of the Pārsis is summed up as *asha* (equivalent to the Vedic concept of *Ṛta*.)

Pārṣṇi-grāha ("heel-catcher"), a king likely to invade his neighbour when the latter is absent and gone on an expedition; the rear enemy. See *ākranda*.

PĀRŚVANĀTHA was the 23rd *tīrthaṅkara* of the Jainas. He is said to have died 250 years before the death of Mahāvīra, the 24th *tīrthaṅkara* (*Kalpasūtra*, I, 169). It is possible that Pārśvanātha was a historical personage. There were many people following his teachings at the time of Mahāvīra. The parents of Mahāvīra were themselves followers of Pārśvanātha (*Ācārāṅga-sūtra*, II, 15.16).

His symbol is a snake on the seat and seven snake hoods above the head.

PĀRTHA, a son of Pṛthā or Kuntī, a titie applicable to all the three elder Pāṇḍavas, but commonly applied to Arjuna; as for instance in the *Bhagavad gītā*, I, 26.

PĀRVATĪ, "mountain daughter", a daughter of Himālaya, and wife of Śiva.

Parvatūpatthara Jātaka. This is the 195th story of the *Jātaka*.

In former times, Bodhisattva was the minister of Brahmadatta, king of Vārāṇasī. Once, the king discovered a courtier intriguing in his palace. He was fond of both the man and the woman. He asked the advice of Bodhisattva in a riddle: a pretty lake at the foot of a hill was being used by a jackal, while the lion lay quiet through it all. Bodhisattva answered that all creatures drank at will of a mighty river, yet the river remained a river for all that. The king understood the answer. He forgave them after giving them a warning.

Paryaṅkāsana, "sitting on a throne". A *paryaṅka* is a bed-stead or a high seat. *Paryaṅkāsana* should therefore mean sitting with the legs dangling from the seat. However, the term is generally considered the same as *vīrāsana* (q.v.), the sitting posture of a *yogī*. Śiva, for instance, was in this posture when he was a *yogī* (*Kumārasambhava*, III, 45)

Paryuṣaṇa, (Prakrit, Pajjusan), a popular 8-day festival among the Jainas. The Śvetāmbaras celebrate it from the 13th day of the dark half of Bhādra (August–September) to the 5th day of the bright half of Bhadra. The Digambara celebration, known also as *Daśalakṣaṇa*, starts on the day following the ending of the Śvetāmbara *Paryuṣaṇa*.

Ṭhe Jaina year ends on the last day of the *Paryuṣaṇa*. It is the usual custom to ask for forgiveness on this day, so that no quarrel is carried on to the next year. The last day of the *Paryuṣaṇa* is observed as a day of fast. The *Kalpa-sūtra* is read out to the Śvetāmbara laity on this day by the monks.

Pāśa, (from Tamil *pācam* (?)) is a noose or a fetter, a type of weapon by wihch enemies are caught and bound. It is the characterisitic attribute of certain gods, especially Yama and Śiva. See also *aṣṭa-pāśa*.

PĀŚUPATA, name of a Śaiva sect. Some time before the 14th century they merged with the Lakuliśa or Nakulīśa sect. The *Sarva-darśana-saṅgraha* treats their philosophy in a chapter named Nakulīśa-pāśupata-darśanam. See also Lakulīśa.

PAŚUPATI, "Lord of beasts", a name of Śiva (*Meghadūta*, 36).

PAŚUPATINĀTHA, temple of Śiva at Pashupati on the Bāgmati river just east of Kāthmāndu in Nepal. It is regarded as the holiest place in Nepal. There are numerous other shrines also, in the vicinity.

PASENADI, same as Prasenajit (q.v.).

Patākā, "episode", is one of the five constituent elements of a drama. (See *artha-prakṛti*.) "The hero of the episode is a separate person, (called) attendant, intelligent, assisting him (i.e. the principal hero), devoted (to him), and possessed of his qualities in a less degree." *Daśarūpa*, 2.12.

Patākā (hasta)-mudrā, "streamer-hand-gesture". In this gesture, the hand is kept stretched horizontally (like a streamer) away from the shoulder. In dancing, it symbolizes assurance, meditation, a flower, cloud, forest, night, river, horse; it is also said to convey power.

PĀTĀLA. the nether regions. Seven Pātālas are generally mentioned. Their names, according to the *Viṣṇu-purāṇa* (II, 5. 2–3) are Atala, Vitala, Nitala, Gabhastimat, Mahātala, Sutala and Pātāla. The names given in several other *Purāṇas*, e.g., *Vāyu* (50, 11–12), *Brahma* (21, 2–3), *Brahmāṇḍa* (20. 10f), *Kūrma* (I, 44, 15–25), etc., vary slightly.

PĀTĀLA VIJAYA, name of a *Mahākāvya*, ascribed to Pāṇini. It is not extant. It is known only from some fragments cited by later authors.

PĀṬALIPUTRA, modern Patna, was the capital of Magadha. It was built in the middle of the first millenium BC. The builder, according to the Jaina sources, was Udayin son of Ajātaśatru. (The latter was a contemporary of Mahāvīra.) (*Sthavirāvalī* of Hemacandra, VI, vv. 27–174) According to the Pali sources, the Buddha also visited the place shortly before his death. It was at that time a mere village and was known as Pāṭaligāma.

Pāṭaliputra became one of the most important cities of the country during the period of the Mauryas and the Śuṅgas whose capital it was. Megasthenes, the Greek ambassador to the court of Candragupta Maurya wrote that the city extended along the bank of the Gaṅgā; it was defended by a wooden palisade, flanked by 570 bastions, and surrounded by a deep, wide moat. Sixty–four gates afforded access to the city. Inside the royal palace was a hypostyle hall.

Pāṭaliputra became the capital of the Guptas in the fourth century. It declined and was deserted in the seventh century.

Archaeological excavations have been carried out several times, in isolated sites, since 1896, but extensive lateral excavations have been difficult. The water table is high; moreover the present city is situated on the ancient settlement. The excavations have, however, largely corroborated Megasthenes's descriptions. The foundations of the royal palace and the ruins of a vast hall have been found. Eighty heaps of polished stones arranged in eight rows indicated the arrangement of the pillars. The ruins of what is apparently the palisade have been found; it consisted of a double row of posts held together by rails which formed a sort of ceiling and floor.

PATAÑJALI, author of the *Mahābhāṣya* (q. v.). The epithet Gonardīya (q. v.) and Goṇikāputra mentioned in this work were believed by some ancient authors to refer to Patañjali himself. In that case the name of his mother should be Goṇika and the name of his native place Gonarda.

Yoga-sūtra, also ascribed to Patañjali is not the work of a single person. The first three of its four sections were apparently written in the second century BC, and the last section in the fifth century AD. The name Patañjali was used as pseudonym by several authors. They wrote on such diverse subjects as medicine, metrics, music, and alchemy.

Pātimokkha, (Sanskrit, Prātimokṣa), the Buddhist monastic code. It contains a list of 227 offences, in descending order of seriousness. It is recited in the assembly of the whole company of monks of a monastery on New Moon and Full Moon. A monk who is guilty of any of these offences is required to confess the matter and receive the appropriate penalty.

PATNA, Bihar, was the place where Gobind Singh the tenth *Guru* of the Sikhs was born. The shrine here, known as Harmandir Sāhib, is one of the five *Takhts* of the Sikhs.

PAṬṬADAKAL, near Badami, in Bijapur District of Karnataka, contains a number of early Western Cālukya temples. They belong mainly to the period of Vikramāditya II (AD 7 3–744). His chief queen was Mahādevī Loka-Mahādevī of the Kalacuri family. She built the great temple of Śiva under the name Lokeśvara (now called Virupākṣa) at Paṭṭadakal. The temple has numerous carvings depicting stories from the *Rāmāyaṇa*, *Mahābhārata*, and the *Purāṇas*. Other important temples here, all beautifully decorated with carvings and sculptures, are Mallikārjuna, Kāśīviśvesvara, Saṅgameśvara, Candraśekhara, etc.

Paṭṭāvalī, genealogical list of the *ācāryas* (pontiffs) of the Jainas. Each sub-sect maintains its own *paṭṭāvalī*. The *paṭṭāvalīs* of the Śvetāmbara sub-sects start from Mahāvīra himself. The Digambaras start theirs from Bhadrabāhu II, who probably lived near the beginning of the Christian era.

PAṬṬINĪ DEVĪ, goddess of wifely loyalty and chastity, in Tamil speaking areas, especially in Shri Lanka. She is a deification of Kaṇṇagi, the heroine of the poem *Śilappadikāram* (q. v.).

PATTU-P-PĀṬṬU, "the Ten Idylls", along with *Eṭṭuttokai* (q. v.) forms the entire body of the Śaṅgam literature. The Ten Idylls run to 3,550 lines. The poems may be divided into two broad groups, *Aham* and *Puram*, i. e., love poetry and war-poetry.

Pauganḍa, a boy between five and ten years old. The first five years are called *Kaumara-kāla*.

PAULIŚA-SIDDHĀNTA, also called *Puliśa-siddhānta*, is one of the five texts of astronomy discussed in the *Pañca-siddhāntikā* of Varāhamihira. Alberuni thought that it was named after "Paulis, the Greek, from the city of Saintra, which I suppose to be Alexandria." (*India*, I, p. 153). No work on astronomy by Paulis is extant. There is however, a work on astrology by one Paulus Alexendricus.

PAUMA CARIU, "Life of Pauma". Pauma is Prakrit for Padma who is Rāma. This work is a Jaina version of the *Rāmāyaṇa*. It was begun by Svayambhūva Deva (c. 8th century), and was completed by his son Tribhūvana Svayambhū. The author made several changes in the *Rāmāyaṇa* story. Sītā, for instance, was the daughter of Rāvaṇa and Mandodarī, and as she was destined to be the cause of ruin of her father, she was thrown away in a basket in Mithilā and was picked up by Janaka.

PAUMA CARIYA, "Life of Pauma". Pauma is Prakrit for Padma, i.e., Rāma. The author Vimala Sūri states that he wrote this work 530 years after the *Nirvāṇa* of Mahāvīra, i.e., in AD 4. He said that he believed that the story of Rāma as prevalent was all wrong, and full of lies. For it was not possible that the *rākṣasa*s, who in Jaina belief were of noble descent could have eaten flesh, or Indra the king of heaven could be kept as a captive in Laṅkā. Vimala Sūri thus wrote the work to suit the Jaina beliefs. The kings, for instance, in his work are generally pious laymen who retire from the world in their old age and become Jaina monks.

PAUṆḌRAKA, a king of Karūṣa. Once he sent a message to

Dvārakā and told Kṛṣṇa that he was the real Vāsudeva, and, therefore, Kṛṣṇa should put down all his royal emblems and robes, and go and worship him. Kṛṣṇa went with a large army and killed Pauṇḍraka (*Bhāgavata-purāṇa*, X).

PAUṆḌRAVARDHANA, also called Puṇḍravardhana was the name of a country and its capital, in North Bengal. Hiuen Tsang wrote that Aśoka had built a *stūpa* at this place. Hiuen Tsang who visited this place in the first half of the 7th century said that the country was about 2000 kilometres in circuit, and its capital was about 15 kilometres round. There were 20 Buddhist monasteries and 3,000 priests both Hīnayāna and Mahāyāna residing in them. There were some hundred Deva temples. Among the various sects, the naked Nirgranthas (Digambara Jainas) were the most numerous. The climate of the country was temperate, and the people esteemed learning.

Pauṇḍravardhana must have been a stronghold of the Jainas for more than a thousand years. Godāsa a disciple of Bhadrabāhu (c. 4th century BC), the sixth patriarch of the Jainas after Mahāvīra, had founded the Godāsa *gaṇa*. This *gaṇa* was divided into *Śākhās*, one of which was named *Puṇḍravardhanīya*. (*Kalpa-sūtra*, Sthavirāvalī.)

Jayāpīḍa (late 8th century AD), king of Kashmir, had gone to Pauṇḍravardhana which was subject to the king of Gauḍa under the protection of a ruling prince named Jayanta. Jayāpīḍa was delighted with the citizens' prosperity which good government had made (possible). (*Rājataraṅgiṇī*, IV, 421–422). The ruins of Puṇḍranagara have been found at Mahāsthāna (q.v.).

Pauṣa, "relating to Puṣya", name of a month (December–January). The moon gets full near the *nakṣatra* Puṣya (q.v.) in this month. Hence the name. The god of this month is Kubera.

PĀVĀ, a village about 12 kilometres south east of the Bihar town in Bihar. Mahāvīra the last *tīrthaṅkara* of the Jainas died here.

PAVANA DŪTA, a poem in 104 verses by Dhoyī (q.v.)

PAVAṆANTI, (12th/13th century), a Jaina sage, and author of the Tamil grammar *Nannūl*. Written in 461 stanzas *Nannūl* is the standard grammar of Tamil. Its rules are observed to this day.

PĀVANĪ, name of a river which rises from the same lake as the Gaṅgā (q.v.) and flows eastward. The river cannot be definitely identified. The *Matsya-purāṇa* (121,59) says that the river finally falls in the Śaimimaṇḍala lake. If the name of this lake is in any manner connected with Siam, then Pāvanī is Salween or Mekong.

PEDDAMMA, "Great mother", In many villages of South India, especially in southern Andhra, the village deity has no particular name. She is known simply as Peddamma.

PEDDANA, Allasāni (16th century), considered the Father of Telegu poetry, was the poet laureate in the court of Kṛṣṇadeva Rāya of Vijayanagara. His most famous work is the epic *Svarociṣa–Manu–sambhavamu*, the Birth of Svarociṣa Manu. The story is taken from the *Mārkaṇḍeya–Purāṇa* (chs. 61–63). Varudhinī; an *apsaras* falls in love with Pravara, a pious young Brāhmaṇa, in the Himālaya. Pravara rejects Varudhinī, but a celestial youth, whose affection she had spurned, wins her by impersonating Pravara. Svarociṣa Manu is born to them.

PERIYĀLVĀR, also known as Viṣṇu–Cittar and Bhaṭṭarpirān, was the eighth Ālvār. He contributed 473 hymns which are collected in the first section of the *Nālāyira-prabandham.* According to legend he was the adoptive father of Āṇḍāl.

PERUMĀL, (Tamil, "illustrious"), epithet of Viṣṇu in South India.

PETAVATTHU, ("Tales of Ghosts"), the seventh book of the *Khuddaka Nikāya.* It consists of stories of persons born in the *peta*-(*preta*,ghost) world owing to various misdeeds.

PETERSON, Peter was born on January 12,1847. He was educated at the Edinburgh and Oxford Universities. He was Professor of Sanskrit at the Elphinston College, Bombay. He edited several Sanskrit works, including Vallabha's *Subhaṣitāvalī*; *Kādambarī*; etc. Peterson died in Bombay on 28 August 1899.

PEYĀLVĀR, name of the third Ālvār. One hundred stanzas, in *Veṇbā* metre,composed by Peyālvār, in praise of Tirumāl, are found in the collection *Nālāyira Prabandham.*

Phala Jātaka. This is the 54th story of *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a merchant. Once he was travelling with 500 carts loaded with goods. The road led through a forest. Bodhisattva advised his men not to eat any fruit, flower or leaf, without first obtaining permission from him. On the outskirts of the forest, there was a kimpakka tree. It resembled a mango tree in every respect. Some of the men ate of it, but the merchant. when he knew this, gave them medicine which cured them. The next day people from a village nearby rushed upto the tree hoping to find all the members of the caravan dead, like those of farmer caravans, leaving the villagers to rob the goods. They were amazed on finding these men alive. Bodhisattva explained that a tree so near a village was laden with fruits. This would not be possible unless the fruits were poisonous.

Phālguna, (relating to the Phalgunī *nakṣatra*s), name of a month (February–March). The moon gets full when it is near these *nakṣatra*s in this month; hence the name. The god of this month is Yama.

PHĀLGUNA, a name of Arjuna. As he explained himself, he was born in the Himālaya, on a day when the moon was in the Uttara-Phalgunī *nakṣatra*. Hence he got this name (*Mahābhārata*,IV, ch.44).

PHOTISARATH, (b. 1501–d. 1547) ruler of the Laotian kingdom of Lan Xang (Lan Chang) from 1520 to 1547. He was a pious Buddhist and constructed many new monasteries and magnificent temples. He was the chief promulgator of Buddhism in ancient Laos, and his efforts helped the religion gain in popularity among the people.

Picumanda Jātaka, (Pali, Pucimanda Jātaka). This is 311th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the god of a *nīma* tree. A thief was once resting with his stolen goods under the tree. Bodhisattva drove him off, lest he should be discovered and impaled on a stake from the tree. Sāriputra who was then god of a banyan tree nearby asked him why he saved the thief. Bodhisattva said that they would have cut the *nīma* tree for the stake to impale him.

PILLAI LOKĀCĀRYA. See Lokācārya.

PILLAIYĀR, (or Pulliyār; Tamil, "the honourable child"), an epithet of Gaṇeśa in South India.

PINĀKINĪ. There are two rivers of this name. One is known as Uttara Pinākinī or Pennār or Northern Pennār. The other is called Dakṣiṇa Pinākinī or Ponnaiyār or Southern Pennār. Both rise on Channarāyan-betta in the Kolar District of Karnataka and flow into the Bay of Bengal through Tamil Nadu. (*Imperial Gazetteer*, XX. pp. 103 and 163.) The Dakṣiṇa Pinākinī is a sacred river. It is also called Pāpaghnī. In the first five days of the Tamil month of Tai, the Gaṅgā is said to flow into it by underground ways.

Piṅgalā is according to the Tantra one of the major nerves of the body. Together with its sister nerve *Iḍā* it rises form the *mulādhāra* (q.v.). *Piṅgalā* ends in the right nostril, while *iḍā* ends in the left nostril. *Piṅgalā* is also called *sūrya-nāḍi* because it has the masculine characteristics of the sun; *iḍā* is conceived as a feminine entity and is called *candra-nāḍī* See also *nāḍī*.

PIṄGALA, author of the *Chandaḥ-sūtra*. A part of this work deals with the Vedic metres, but it mainly deals with post-Vedic prosody. Piṅgala is mentioned in the *Mahābhāṣya*. Thus he belonged to the 2nd century BC or earlier.

PIṄGALĀ, a prostitute, waited anxiously for her lover the whole night. At last, when she realized that there was no hope of his coming, she slept peacefully. "Piṅgalā conquered 'hope' to sleep happily"– *Mahābhārata*, Śānti P., chs. 174 and 178. The *Sāṅkhya-sūtra* (4.11) says, "The hopeless are happy like Piṅgalā.". The story of Piṅgalā is given in a slightly different form in the Śīlamīmāṉsā Jātaka (4) (q.v.).

PIṄGALI SŪRANNA, was a court poet of the kings of Vijayanagara in the 16th century. His verse novel

Kalāpurṇodayam (AD 1550) is celebrated for its artistry. the story is full of surprises, magic, and changes of idenity.

PIPRĀHWA, a place in the Basti district, 25 kilometres from the Naugarh railway station, is most likely the site of the ancient Kapilavastu, where the Buddha spent the first 29 years of his life. There are extensive Buddhist ruins at this place including the ruins of a *stūpa*. The *stūpa* was first dug up in 1898 by one W.C.Peppe a local landlord (JRAS, 1898, pp.574–575), who found an enormous stone coffer inside which there was a relic casket containing inscription in early Brāhmī. It reads, "This receptacle of the relics of the blessed Buddha of the Śākiyas (is the pious gift of) the brothers of Sukīrti, jointly with their sisters, their sons and their wives."

Scholars thought at that time that the building could be approximately dated to 450 BC. As such it was the earliest Indian building to which an approximate date could be given.

In the 1970s the site of Piprāhwa was again excavated. Among the important findings are two soapstone caskets containing the charred bones of the Buddha. Also found are the lid of a pot containing the inscription "Kapilavastu"; and about 40 terracotta seals, one of which contains the inscription "*Om devaputra vihāre Kapilavastu·bhikku saṅkhas.*" The epithet *devaputra* was used by Kaniṣka. Perhaps the inscription was written down during his period.

Piśāca, a class of demons mentioned along with *rākṣasas* and *asuras*. They were children of Kaśyapa by his wife Krodhā (*Viṣṇu-purāṇa*, 21.22–23). Piśācas are included among those beings who (belong to) the highest (rank of) conditions among those produced by Darkness (*tamas*). (*Manusmṛti*, XII,44)

PISCHEL, Karl Richard was born on 18. 1. 1849 in Breslau, Germany. He was educated at the Breslau and Berlin Universities. He studied in the London and Oxford Universities also. He specialized in Sanskrit, Pali and Prakrit. He was Professor of Sanskrit at Kiel (1875–85), Halle (1885–1902), and Berlin (1902–1908). He was leader of the Cultural Expedition (1904–07) sent by the Prussian Government to Central Asia where he discovered many Sanskrit Buddhist works. He was invited by the Calcutta University for delivering a course of lectures on Prakrit Grammar and Language. He fell ill on the ship and died in Madras in December 1908. His works (all in German) are *Śakuntalā*, the Bengali recension edited, 1877; *Deśīnāmamālā of Hemacandra*, 1880; *Therīgāthā*, 1883; *Comparative Grammar of the Prakrit Language*, 1900; etc.

PIṢṬAPURA, modern Pithāpuram in the East godavari District of Andhra. The name of the king of this place in the 4th century was Mahendragiri. Samudragupta defeated him during his southern expedition (Allahabad Inscription, line 19). In the 5th century, some rulers enjoying the title *Kaliṅgādhipati* had their capital at Piṣṭapura. During the 2nd quarter of the 7th century, the Eastern Câlukyas established themselves at Piṣṭapura, and ruled over the entire east coast from Vishakapatnam in the north-east to Guntur in the south-west.

PITALKHORA, a village in the Aurangabad District of Maharashtra contains a group of early (2nd century BC) Buddhist caves, of which a *caitya* and a *vihāra* are noteworthy. The *caitya* which is in ruins, is an apsidal temple with a *stūpa*. The *vihāra* has several cells each with an arched entrance. They were decorated with sculptures. The best examples of these are now in the National Museum in New Delhi and the Prince of Wales Museum in Bombay.

PITĀMAHA SIDDHĀNTA, a manual of astronomy, no longer extant. Like *Vedāṅga Jyotiṣa*, this *siddhānta* reckoned one *yuga* equal to five years. Varāhamihira mentions the work in his *Pañca-siddhāntikā*, but does not consider it as of much value.

PĪTĀMBARA, "One whose clothes are yellow", an epithet of Kṛṣṇa (*Gīta-Govinda*, (5.1).

Pīṭha (1), "seat", a pedestal of an image or a *liṅga*. At the back of the *pīṭha*, there is often a *prabhāvali* or halo.

Pīṭha is also name of a mystical geometrical figure or *yantra* connected with Śakti worship.

Pīṭha (2), seats of Śakti worship. Early Buddhist works such as the *Hevajra Tantra* mention four places as *pīṭhas*, as seats of

Tāntrika worship. These four are Jālandhara (in the Punjab), Oḍiyāna (in the Swat valley), Pūrṇagiri (Pune (?)) and Kāmarūpa (in Assam).

Later works go on increasing the number of *pīṭha*s, until we have a list of 108 *pīṭha*s in the *Devī–Bhāgavata* (VII, ch. 30). Ordinarily, however, 51 *pīṭha*s are mentioned and they are supposed to have originated at places where the various parts of Satī's body fell. How this happened is given in the *Kālikā-purāṇa* (ch. 18). Śiva became inconsolable at the death of his beloved wife Satī at the time of the *yajña* of Dakṣa (q. v.). He wandered over the earth with Satī's body on his shoulder (or head). The gods anxious to free Śiva from his infatuation made a plan. Brahmā, Viṣṇu and Śani entered the dead body by *yoga* and disposed of it bit by bit. The place where the pieces of Satī's body fell became the *pīṭha*s. According to another version of the story, Viṣṇu cut off the body of Satī by his discus. At each of these *pīṭha*s, the goddess is represented as living in some form together with a Bhairava, a form of Śiva. Works such as the *Pīṭha–nirṇaya* give the lists of these 51 *pīṭha*s together with the form of the goddess, the name of the limb or ornament of Satī which fell there and the name of the Bhairava. For instance, Kālighāṭ in Calcutta is a *pīṭha*. The form of the goddess there is Kālī and the name of the Bhairava there is Nakuleśa or Nakulīśa; the toes of the right foot of Satī fell there.

Pīṭha Jātaka. This is the 337th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. Once he had come down to Vārāṇasī to collect salt and condiments. He was told of a pious merchant. Bodhisattva went to his house for alms, but at that time there was nobody in the house. As Bodhisattva was going away, the merchant saw him and invited him to his house.

Pitṛ, "father". In a general sense the term means the deceased ancestors of a man, but in the special sense in which it occurs in mythology, it denotes an order of divine beings residing in a celestial region of their own, and receiving into their society the spirits of those mortals for whom the funeral rites have been duly performed. The Pitṛs are therefore the manes of the deceased ancestors. But according to Manu (III, 124f) the principal members of this order were sons of Marīci, Atri, and other *ṛṣis*, and from them issued the gods, demons and men.

PITṚ-DAYITĀ, by Aniruddha Bhaṭṭa is a work intended for the followers of the Sāmaveda. It deals mainly with *antyeṣṭi*, rites during the days of mourning and *śrāddha*. It is also called *Karmopadeśinī-paddhati.*

PITṚ GĪTĀ, "Song of the Manes". Verses 22 to 30 of Chapter XIV of Book III of the *Viṣṇupurāṇa* are called *Pitṛ Gītā.* The manes say that their descendants should offer wealth, according to their means, to the Brāhmaṇas. But if they were poor and could not afford to give anything they should raise their hands and offer salutations and devotions to the manes. This would satisfy them.

PITṚ-LOKA, the world or the region of *pitṛ*s (manes). The Brāhmaṇas who perform the religious rites go to this *loka* after their death (*Viṣṇupurāṇa*, I,6. 34). See also *Loka.*

Pitṛ-yajña, offering libation to the manes. See *pañca-mahāyajña.*

Pitta, "bile", is one of the three *doṣa*s (q.v.). It is spread throughout the body, but its principal place is lower abdomen(*Suśruta-saṃhitā*, I,21-6).

Pitta is of five kinds. These are *Pācaka, Rañjaka, Sādhaka Ālocaka*, and *Bhrājaka* (qq.v.).

POLONNARUWA, became the capital of Sri Lanka when the Tamils captured the old capital Anurādhapura in the 8th century. It remained the capital until the end of the 13th century. Many buildings, both religious and secular were constructed here particularly during the time of Parākramabāhu I (1153–1186). The Tooth Relic *stūpa* constructed during his period is considered one of the finest Sinhalese *stūpa*s. There is an image of the Buddha in the *Parinirvāṇa* attitude, almost 15 metres long. A standing figure of Ānanda is nearly eight metres high.

Poṅgal, "boiling over", "rice-meal prepared as an offering to the gods and eaten as sacred food". Poṅgal is the name of the Tamil harvest festival. It is celebrated on the *Makara-saṅkrānti* day.

Married women cook rice meals which are offered to the gods and eaten as sacred food. A kind of bracelet is also worn as an amulet during this feast.

POROS. According to the Greek historians, Poros was king of the territory between Jhelum and Chenab when Alexander invaded his country in 326 BC. Poros was defeated and later became an ally of Alexander. Neither Alexander nor Poros is mentioned in any Indian record.

Poṣadha, same as *uposatha* (q.v.).

PO-TA-LA, name of a castle, once the chief residence of Dalai Lama at Lhasa.

POTANA, Bammera, Telegu poet of uncertain date. He composed the Telegu version of the *Bhāgavata-purāṇa*.

POUSSIN, Louis de la Valle was born on 1.1.1869 in Liege, Belgium. He was educated at Liege, Sorbonne and Leyden Universities. He was Professor of Comparative Grammar and of Greek and Latin in Ghent. Poussin made a special study of the philosophical schools of Mahāyāna. Among his works are: *Boudhisme*, *Etudes' et materiaux*; *Bodhicharyāvatara-pañjikā* (ed); *Abhidharma-kośa*, (trans.),(6 vols.); etc. Poussin died in 1939.

POYKAI was the first of the 12 Ālvārs. He wrote 100 stanzas in *venbā* metre in praise of Tirumāl. The poems give references to Viṣṇu's sports in his various *avatāra*s.

PRABHĀKARA, pupil of Kumārila and author of *Bṛhatī*. Prabhākara like his teacher was a great exponent of the Mīmāṇsā system.

PRABHĀKARAVARDHANA, king of Sthānvīśvara, and father of Harṣa-vardhana (q.v.).

PRABANDAHA-CINTĀMAṆI, a work by the Jaina writer Merutuṅga. It was completed in 1306. The work is a collection of stories, legends and anecdotes associated with historical and literary personages such as Vikramāditya, Bhoja of Dhārā, Kumārapāla, etc.

PRABHĀSA, a place near Verāval in Saurāṣṭra. It was a place for pilgrimage. Once all the Yādavas went there with their families. They quarrelled and in a fierce fight killed each other. Only Balarāma, and Kṛṣṇa were alive. Balarāma, later died while meditating. Kṛṣṇa sat down under a tree. Jarā, a hunter, mistook him for a deer. He shot an arrow at his feet and killed him (*Mahābhārata*, XVI, chs. 3 and 4). *Kali-yuga* started on the day Kṛṣṇa died. *Viṣṇu-purāṇa*, IV, ch,24, v. 108. See also Durvāsas and Ghaṭa-Jātaka (2).

PRABHĀVATĪ-GUPTA, was the daughter of Candragupta II, the Gupta Emperor. She was married to Rudrasena II, the Vākāṭaka king. Rudrasena died in c. AD 400, leaving behind three minor sons, Divākarasena, Dāmodarasena and Pravarasena. Prabhāvatī-Gupta ruled the country for 13 years during the minority of her eldest son Divākarasena who died before he could ascend the throne as *mahārājā*. Her rule ended when the next son Dāmodarasena ascended the throne.

PRABODHA-CANDRODAYA, an allegorical drama in six acts, by Kṛṣṇa Miśra. It is cast in the form of a dramatic strife between the tendencies of human mind which lead to true knowledge and those that are opposed to them.

PRACAṆḌA PĀṆḌAVA, "the incensed Pāṇḍavas", a drama in two acts by Rājaśekhara. The first describes the marriage of Draupadī; and the second, the loss of everything at play by Yudhiṣṭhira, the injurious treatment of Draupadī and the departure of the Pāṇḍava brothers to the forest.

PRACETAS, "One with perfect knowledge, Wise", used in the Ṛgveda (I,43.1) as an epithet of Rudra or Agni. Later, the term was adopted for the name of one or more Prajāpatis (*Manusmṛti*, I, 35; *Viṣṇu-purāṇa*, I, chs. 14–15).

Pradakṣiṇa, the rite of circumambulating an image or any other, sacred object, keeping it always on the right (*dakṣiṇa*), i.e., in the clockwise direction. The rite is quite common in Hinduism and Buddhism. In many temples, *stūpas*, etc., a special passage is constructed for this purpose.

PRADYUMNA, a re-incarnation of Kāma,and son of Kṛṣṇa and

Rukmiṇī. He was kidnapped by *asuras* seven days after his birth, and brought up by Māyāvatī, the wife of the demon Śambara. She fell in love with Pradyumna who grew up into a handsome youth. Māyāvatī informed him that he was not her son, but the son of Kṛṣṇa. Pradyumna then killed Śambara after a desperate fight. He then left with Māyāvatī for his native town where he was joyfully received by his parents. *Harivaṉśa*, II, chs. 163–167.

Pragalbhā, "confident", "bold", name of a type of heroine who is experienced (*Daśarūpaka*, II, 25). See *Nāyikā*.

PRĀGJYOTIṢA, same as Kāmarūpa or Assam. The king of Prāgjyotiṣapura trembled when the army of Raghu crossed over the Lauhitya (Brahmaputra) (*Raghuvaṉśa*, IV,81).

Prahara, the eighth part of a day, a watch.

Prahasana, "farce", is one of the ten forms of drama. (See *Daśarūpa*.). A regular *prahasana* should have as characters, heretics. Brāhmaṇas, servants, maid–servants, parasites, and such other persons. *Daśarūpa*, III, 55.

PRAHLĀDA, "Happiness", name of a *daitya*. He was a devotee of Viṣṇu. Prahlāda succeeded his father Hiraṇyakaśipu (q.v.) as the king of the *daityas*

PRAJĀPATI, "Lord of creatures", was also called Hiraṇyagarbha and creator in the Ṛgveda (X, 121). Later the term was applied to Brahmā as creator of all living beings (*Viṣṇu-purāṇa*, 1,6, 32). The epithet was then applied to a number of sages. Ten of these are mentioned in the *Manusmṛti*, and nine in the *Viṣṇu-purāṇa*. See *maharṣi*. The number of sages who are mentioned as *Prajāpatis* is 21 in the *Mahābhārata*, (XII, ch.335).

Prājāpatya, one of the eight forms of marriage. (See *vivāha*.) "The gift of a daughter (by her father) after he has addressed (the couple) with the text, 'May both of you together perform your duties,' and has shown honour (to the bridegroom), is called in the *Smṛti* the Prājāpatya rite." *Manusmṛti*, III, 30.

Prajñā, (Pali, Paññā), wisdom, the highest of the six *Pāramitās*. It consists of direct apprehension of transcendent truth, concerning the nature of the world and human existence. These must at first be accepted in faith, but with intention of verifying them for oneself experientially.

PRAJÑĀ-PĀRAMITĀ, "Wisdom-perfection", one of the *pāramitā*s (q. v.), and regarded as a goddess. She is said to be an emanation of Akṣobhya or of all the *dhyāni-buddha*s, and is conceived as a female *bodhisattva.*

Prajñā-pāramitā Sūtras, name of a type of literature in Mahāyāna Buddhism. The central teaching of this literature is the doctrine of *śūnyatā*, i.e., the knowledge of *śūnyatā* constitutes "Perfect Wisdom". Some of the better known works in this class of literature are : *Vajracchedikā* (Diamond-cutter)-*sūtra*, *Hṛdaya* (Heart)-*sūtra*, *Aṣṭasāhasrikā-prajñā-pāramitā* and *Śata-sāhasrikā-prajña-pāramitā* which contain 8,000 and 100,000 *śloka*s respectively. There is also the *Bhagavatī-prajñā-pāramitā - sarva - Tathāgata - māta - ekākṣarī* "The Sacred Prajñā-pāramitā of One Syllable, of the Mother of all Tathāgatas" in which the perfection of wisdom is concentrated in the one sound '*a*'.

PRAJÑĀ PĀṬHASHĀLA MAṆḌAL, Wai, Satara District, Maharāshtra, is a voluntary organization for research and publication, and also for the collection and preservation of manuscripts. The compilation and publication of *Dharmakośa* an *Mīmāṉsākośa* are among the several projects undertaken by it.

PRĀJYABHAṬṬA, (d.c.1514), was the author of the *Rājāvalipatākā* (q.v.), jointly with Śuka.

Prākāmya, one of the eight *siddhi*s. See aṣṭasiddhi.

Prakaraṇa, one of the ten forms of drama. The plot of this type of drama should be invented, and the action should take place on the earth. The hero should be a minister, a Brāhmaṇa, or a merchant of the type known as *dhīra-praśānta* (self-controlled and calm), undergoing misfortune; and with virtue, pleasure and wealth as his chief objects. *Daśarūpa*, III, 39–40. Bhavabhūti's *Mālatī-Mādhava* is a *prakaraṇa.*

Prakarī, "episodical incident", a constituent element of a drama. It differs from *patākā* in the sense that *patākā* is continuous, whereas *prakarī* is of short duration (*Daśarūpa*, I,21). See *artha-prakṛti*.

PRAKASH, an archaeological site in West Khandesh. Excavations of a 20 metre high mound here at the confluence of Tapti and Gomai have exposed a 16 metre deep occupational strata, belonging to several cultural periods. The earliest settlers who belonged to the first millennium BC used a distinctive painted red ware. Use of Northern Black Polished Ware was found in the next period, c. 5th to 1st century BC.

Prakrit languages, Middle Indo-Aryan languages that represent a departure from the fixed form of Sanskrit. They began as vernacular dialects and eventually developed distinct literary styles. These dialects were often distinguished by regional names, e.g., Śaurasenī, Māgadhī, Mahārāṣṭrī. Some scholars restrict the name to the languages used by Hindu and Jaina writers. Others include the Buddhist languages, such as Pali, Buddhist Hybrid Sanskrit, etc. Some Prakrits such as Paiśācī, are known only through the statements of grammarians.

The earliest Prakrit grammar is the first nine chapters of the Prākrta-prakāśa of Vararuci. These chapters were commented upon by Kātyāyana. The language dealt with in these chapters may be called the standard Prakrit. Later grammarians have named this language as the Mahārāṣṭrīan variety of the Prakrit speech. Chapters X, XI and XII of this grammar are perhaps later extrapolations. These deal with Paiśācī, Māgadhī, and Śaurasenī.

Later grammarians have discussed other regional and tribal varieties of Prakrit. In some cases they have given the names only without giving their characteristics. The *Sāhitya-darpaṇa* (VI, 159-164) (14th century), for instance, refers to Śaurasenī, Mahārāṣṭrī, Māgadhī, Ardha-māgadhī, Prācyā, Āvantikā, Dākṣiṇātya, Paiśācī, Śākarī, Vālhikī, Drāviḍī, Ābhīrī, Cāṇḍālī varieties of Prakrit. The *Prākṛta-laṅkeśvara* enumerates 16 varieties of Prakrit.

Prakṛti (1), nature. In the Sāṇkhya system, Prakṛti is the root principle of matter. In the original state Prakṛti was in an absolute equilibrium of the three *guṇa*s, viz., *sattva* (intelligence stuff), *rajas* (energy stuff) and *tamas* (mass stuff). Later on disturbance arose in the Prakṛti, and as a result of that a process of unequal aggregation of *guṇas* in varying proportions took place, which brought forth the creation of the manifold. The first to evolve was *mahat* (q. v.) or intellect. Another term for Prakṛti is Pradhāna.

Prakṛti (2), , active female principle, same as *śakti* (q.v.).

PRALAMBA, name of a demon. Once Kṛṣṇa, Balarāma and the other cowherd boys were playing. Pralamba took the form of a boy and joined them. He tried to carry off Balarāma on his shoulders. Kṛṣṇa reminded Balarāma that he (Balarāma) was a divine being. Balarāma laughed, hit Pralamba on his head and killed him (*Viṣnu-purāṇa*, V, ch. 9).

Pralaya, dissolution or destruction. These are of several kinds. The destruction that is going on daily of all animate beings is called Nitya–pralaya. The Naimittika–pralaya occurs at the end of each *kalpa* (q.v.) or the day of Brahmā. Thus it also called Brāhma–pralaya. The world is destroyed in this *pralaya*, but some sages survive. The final destruction of the universe occurs at the end of two *parārdhas*, one *parārdha* being equal to 10^{18} years. The universe dissolves back into Prakṛti, and the three *guṇas* are again in equilibrium. There is a fourth kind of *pralaya* known as *Ātyantika*, but this is only another name of *mokṣa*. *Viṣnu–purāṇa*, I, 7 and VI, 3-6.

Pramāṇa, valid source of knowledge. See *anubhava*.

PRAMĀṆA–SAMUCCAYA, "Compendium of the Means of True Knowledge", a work on logic by Diṅnāga (c. AD 500). The original Sanskrit text is lost. The work is known from its Tibetan translation.

PRAMĀṆA-VĀRTIKA, by Dharmakīrti, is one of the most important works on Buddhist logic. It is today the standrd work on logic in Tibet. It is written in about 2,000 stanzas of mnemonic verse. Its four chapters deal respectively with inference, the validity of knowledge, sense perception and syllogism.

PRAMATHA-GAṆA, Śiva's attendants. They are well versed in *Dharmādharma*, what is virtuous, what is not (*Mahābhārata*, XIII, ch. 131).

PRAMBANAN, a place about 80 kilometres form Borobudur in central Java contains a number of Hindu and Buddhist remains. The most important among these is a group of temples belonging to the Hindu trinity Śiva, Viṣṇu and Brahmā. The Śiva temple which has been almost completely restored from the ruins, contains the images of Śiva, Agastya, Gaṇesa, and Mahiṣa-mardinī. This last is now a local deity known as Loro Jonggrang (q.v.). Very fine carvings in low relief decorate the outside of the three temples. These depict scenes from the *Rāmāyaṇa* on the Śiva and Brahmā temples; and scenes from the life of Kṛṣṇa on the Viṣṇu temple. An inscription of AD 856, very likely on its foundation stone, mentions a royal funeral and suggests that the dead king had joined Śiva.

PRAMLOCĀ, name of an *apsara*s sent by Indra to beguile the sage Kaṇḍu (q.v.).

Prāṇa, one of the five kinds in which *vāyu*, a *doṣa* (q. v.), is divided. The *prāṇa vāyu* has its chief place in the head. It causes breath that leads the food inside, and causes inwards breath; by its derangement hiccup, asthma, and similar disorders occur. (*Aṣṭāṅga-hṛdayam*, 1.12; *Suśruta-saṇhitā*, 1.15.)

Prāṇa, in the *Upaniṣads*, is "vital breath". It is equated with *ātman*, the cosmic essence, and with Brahman (*Muṇḍaka Upaniṣad*, 2,2.2; etc.)

Prāṇa-pratiṣṭhā, endowing with breath, the act of endowing an image with life. Several rites are performed to animate an image and fill it with *prāṇa* or the vital breath of the deity it represents. After this the image is considered to be god himself.

PRĀṆATOṢAṆĪ or **TOṢIṆĪ**, by Ramatoṣaṇa Vidyālaṅkāra is a compilation of the Tāntrika system. It was written under the patronage of Prāṇakrṣṇa Viśvāsa (Biswas), a landholder of Khaḍdaha near Calcutta. The work was completed in 1820 and printed in 1824.

PRAṆAVA, the sacred syllable AUM (*Manusmṛti*, II, 74–76).

Prāṇāyāma, "regulation of breath". It is one of the eight accessories to *yoga*. "*Prāṇāyāma* (regulation of breath) is the stoppage of the inspiratory and expiratory movements of breath which follows when a steady and easy posture has been secured" (Patañjali's *Yoga–sūtra*, II,49). See *aṣṭāṅga–yoga*.

PRAPANCA, the court poet of the Javanese king Hayam Wuruk (1350–89), was from a family of Buddhist scholars. He was the author of *Nagarakertāgama*, the last pure *kakawin* (See Kanwa), and one of the finest epics of the Majapahit period.

Prapatti, absolute self–surrender, the philosophy of the Teṅkalai (q.v.)sect. See also Lokācārya.

Prāpti, one of the eight *siddhis*. See aṣṭasiddhi.

Prarthana Samaj, a society for the promulgation of theistic worship and social reform established in Bombay in 1867. The inspiration for the formation of the Society was provided by the Brahmo Samaj of Calcutta. Keshub Chunder Sen a leader of the Brahmo Samaj visited Bombay in 1864, and the interest evoked bore fruit some time later when the new association was formed. But the Prarthana Samaj was reluctant to break with the orthodox tradition and it never required its members to give up caste, idol worship or the traditional religious sacraments. The members of the Prarthana Samaj regarded themselves as Hindu protestants, continuing the *bhakti* tradition of the great Mahārāṣṭrī poet saints. Like the Brahmo Samaj and the Arya Samaj, the Prarthana Samaj was successful in restoring the Hindu self–respect. This was an important factor in the growth of nationalism which led ultimately to political independence.

PRASANNA RĀGHAVA, a drama in seven acts, based on the *Rāmāyaṇa* story by Jayadeva, author of *Candrāloka*.

PRAŚASTAPĀDA, author of *Padārthadharma-saṅgraha* belonged, most probably, to the sixth century AD.

PRASENAJIT, (Pali, Pasenadi), a king of Kośala and a friend of the Buddha. His nephew Ajātaśatru, son of Bimbisāra, waged war against him. At first Ajātśatru was victorious, but later Prasenajit heard of a plan suggested by a *sthavira* named Dhanurgraha–Tiṣya. He adopted the plan and was able to capture Ajātaśatru. Prasenajit made peace with Ajātaśatru, gave him the village which was the cause of the dispute, and also married his daughter to him. (Dhanurgraha Tiṣya was a stategist in his previous life also. See Vardhakiśūkara Jātaka.)

PRAŚNA UPANIṢAD, a *Upaniṣad* belonging to the Atharva Veda. Six young men, sons of six sages, approach Pippalāda, a sage, to question him about the nature of Brahman, origin of the beings, etc. The answers given by Pippalāda form the six chapters of this *Upaniṣad.*

PRASRAVAṆA GIRI, a hill near the place from where Rāvaṇa had abducted Sītā (*Rāmāyaṇa*, III, ch. 64). Bhavabhūti, in his *Uttara–Rāmacarita* (Act I), places it in Janasthāna. Another Prasravaṇa hill mentioned in the *Rāmāyaṇa* (IV, ch.27) was near Kiṣkindhyā. Rāma and Lakṣmaṇa stayed there for four months after the coronation of Sugrīva.

Prastara, "entablature", a horizontal architectural member spanning the opening(s) between two or more columns. In European architecture an entablature is divided into three parts, viz., the architrave which rests immediately on the column, the frieze next over the architrave, and the cornice. The *prastara* is said to be half of the column (*Kāmikāgama*, XXXV, 27)

Prastara is also the name of a type of village or town plan. The *Mānasāra* (ch.IX) divides villages into eight types depending on the shape of the village. A *prastara* village is rectangular, and is divided into four rectangular blocks.

PRASŪTI, name of a daughter of Svāyambhuva Manu, one of the wives of Dakṣa. Prasūti was the mother of Satī, the wife of Śiva. (*Viṣṇu-purāṇa*, I, ch.7)

Pratihāra, same as Gurjara–Pratihāra (q.v.).

PRATIJÑĀ-YAUGANDHARĀYAṆA, a play in four acts ascribed to Bhāsa. It is based on the Udayana story of the *Bṛhat-kathā;* but Udayana himself does not make his appearance at all. The drama depicts the sentiment of fidelity of his minister Yaugandharāyaṇa who is prepared even by sacrifice of himself to bring about a successful royal alliance.

Pratikramaṇa, "atonement", expiation of sin, is a daily duty of a Jaina monk. It is done by means of *nindana*, *garhaṇa*, *ālocanā*, and other processes. *Nindana* is condemning the sinful act or repenting of it to oneslf; *garhaṇa* is doing the same before a *guru;* and *ālocanā* is making a confession of it to the *guru*.

The laity perform an annual *pratikramaṇa*, during the *Paryuṣaṇa*, to remove all old ill-feelings about conscious and unconscious misdeeds.

Pratiloma, "the reverse order", a marriage between a man of a lower caste and a woman of a higher caste. See *anuloma*.

Pratimā, "reflected image", image, icon, statue, figure.

In Jainism, a *pratimā* is a stage of spiritual progress of a householder. There are eleven *pratimās*, and they are compared to a ladder leading to higher stages. The term is used in specific sense to designate meditation posture of standing at ease and avoidance of movement, night eating, and sexual pleasure.

Pratimā-lakṣaṇa, iconography. There are several works such as the *Bṛhat-saṇhitā* (ch.57), where there are sections on iconography. These generally give the measurements of various parts, such as the head, the limbs, etc., of an image. (See *Tāla*.) It is known from quotations by various authors that there was a work named *Pratimā-lakṣaṇa* by one Nagnajit (c. 6th century).

PRATIMĀ NĀṬAKA, a drama in seven acts, ascribed to Bhāsa. The story is based mainly on the Ayodhyā-kāṇḍa of the *Rāmāyaṇa*. The title of the drama comes from an incident in the third Act. Bharata on his return to Ayodhyā enters the room where the statues of the former kings are kept. He finds the *pratimā* ("statue") of Daśaratha there and knows that his father is dead.

Prātimokṣa. (Pali, Pāṭimokkha), the name given to a set of 227 rules, in seven sections, to be observed by the members of the Buddhist Order. The rules are not ethical, but merely economic, regulating the behaviour of the members of the Order towards one another in respect of clothes, dwellings, furniture, etc., held in common. In four cases out of the 227, the punishment for infringement of a rule is exclusion from the Order; in all the remaining cases, it is merely suspension for a time. *Prātimokṣa* is recited twice a month, on the *uposatha* days of the full moon and new moon. At the end of each section, the reciter asks whether any of the brethern present has transgressed one of the articles. If so, the transgression must be openly confessed; if not, the recital proceeds.

Prātiśākhya, a class of literature ancillary to the Vedas. They deal with accentuation, pronunciation, metre, and other matters; but they are chiefly concerned with the phonetic changes undergone by Vedic words when combined in a sentence. Some of the important *Prātiśākhya*s are: *Ṛgveda–prātiśākhya* ascribed to Śaunaka; *Vājasaneyi–prātiśākhya–sūtra* and *Taittirīya-prātiśākhya–sūtra* ascibed to Kātyāyana; *Atharvaveda-prātiśākhya–sūtra*; etc.

Pratisamvid, (Pali, Paṭismabhidā). These are four unlimited forms of wisdom which an *arhat* possesses, These are regarding *Artha* (grasping the meaning of a text), *Dharma* (the Law of all things as taught by the Buddha), *Nirukti* (in exegesis) and *Pratibhāna* (readiness in expounding and discussion). In Vajrayāna Buddhism these four are personified as goddesses.

PRATIṢṬHĀNA (1), a town in northern India, Ila (q.v.) after he permanently became a man, founded this town and made it his capital (*Rāmāyaṇa*, VII, ch.90), It was the capital of Nahuṣa, Yayāti and Puru also (*Ibid.*, chs. 56 and 59).

PRATIṢṬHĀNA (2), modern Paithan, about 50 kilometres south of Aurangabad, on the north bank of the Godāvarī, was an important city in the early centuries of the Śātavāhana king Vāsiṣṭhīputra Pulumāyī. Almost all traces of the ancient city have disappeared.

Pratitya-samutpāda, (Pali, Paṭicca-samuppāda), "arising after getting (something)", the Buddhist doctrine of dependent origination, viz., origination of every individual phenomenon depends upon certain specific conditions; nothing happens fortuitously or by chance; nothing can exist separately from other things, and all things are inter-related.

Prati-Vāsudeva, "anti-Vāsudeva", name of a group of nine rulers, in Jaina mythology, who were enemies of the Vāsudevas of the age. Thus, for instance, Jarāsandha was the Prati-Vāsudeva of Kṛṣṇa, and Rāvaṇa was Prati-Vāsudeva of Lakṣmaṇa who in the Jaina version of the *Rāmāyaṇa* actually killed Rāvaṇa. The name Prati-Vāsudeva is used by the Śvetāmbara Jainas. The Digambaras call them Prati-Nārāyaṇas.

Pratyabhijñā, "recognition". Kāśmīra Śaivism regards the individual soul and the world as essentially identical with Śiva, and so the three, according to it, are reducible to one. *Pratyabhijñā-śāstra* refers to the way of realising the soul's identity with Śiva. *Pratyabhijñā* doctrine was mainly put forward by Somānanda and Abhinavagupta. It forms one school of Kāśmīra Śaivism. The doctrine of the other school is called *Spandaśāstra*. Both the schools are monist.

PRATYABHIJÑĀ HṚDAYA, by Kṣemarāja (AD 1040) is a summary of the *Pratyabhijñā* system (Kāśmīra Śaivism).

Pratyāhāra, "abstraction". It is one of the eight accessories to *yoga*. "*Pratyāhāra* (abstraction) is that by which the senses do not come into contact with their objects and follow as it were the nature of the mind. Thence the senses are under the highest control" (Patañjali's *Yoga-sūtra*, II, 54 and 55).

Pratyakṣa, perception, evidence of the senses, is one of the valid sources of knowledge. The Cārvākas accept *pratyakṣa* as the only valid source of knowledge, See also *anubhava*.

Some philosophical schools distinguish between two types of *pratyakṣa* (perception): *nirvikalpa*, indeterminate; and *savikalpa*, determinate. The schools, however, differ about the exact meanings of these two terms. Sāṅkhya, for instance, considers *nirvikalpa pratyakṣa* as the dim knowledge of the first moment of consciousness which when it became clear at the next moment, is called *savikalpa pratyakṣa*. In the Nyāya system, indeterminate perception reveals the thing with its characteristics and universals, but at this stage, there being no association of name, it is more of less indistinct. When once names are connected with the percept, it forms the determinate perception or *savikalpa pratyakṣa* of a thing. Other meanings are given to these terms in Vedānta.

Pratyaya, (Pali, *paccaya*), in Buddhist philosophy, is auxilliary or indirect cause. This is distinguished from *hetu* or direct cause. A seed, for instance, is the direct cause of a plant, while soil, water, and sunshine are auxilliary causes.

Pratyeka-bodhisattva, a Pratyeka-buddha (q.v.) to be.

Pratyeka-budha, (Pali, pacceka-buddha), is a being who has attained like a *buddha*, by his own unaided powers the knowledge necessary to *nirvāṇa*, but does not preach it. He is not omniscent, and is in all respects inferior to a supreme *buddha*. It is a law of nature that he cannot live at the same time with a *buddha*.

Prauḍhā, "mature", a woman between 30 and 55 years of age. See *bālā*.

Prauḍhā is used as synonym for Pragalbhā (q.v.) by Vāgabhaṭa in his *Kāvyanuśāsana*, and also by some other writers on Dramaturgy.

PRAUḌHA BRĀHMAṆA, same as *Pañcaviṉśa Brāhmaṇa* (q.v.).

PRAUḌHA MANORAMĀ, a commentary by Bhaṭṭoji Dikṣita on his own *Siddhānta-kaumudī*.

PRAVĀHAṆA JAIVALI, was a Kṣatriya king of Pañcāla. Śvetaketu once went to his court. Pravāhaṇa asked him whether his father had taught him the answers to such questions as: 'how men, when they depart from here, separated from each other' ; 'how they came back to this world'; etc. Śvetaketu did not know the answers. He felt humiliated and went back to his father Āruṇi (q.v.), and complained to him that he had not been taught these things. Āruṇi replied that he himself did not know the answers to these questions. Āruṇi then went to Pravāhaṇa and even though a Brāhmaṇa became a regular pupil of the Kṣatriya king, and learnt from him the answers to these questions.

The story is given in the *Chāndogya Upaniṣad*, (V,3) and also with slight variations in the *Bṛhadāraṇyaka Upaniṣad*,(VI,2).

Pravara, also called *ārṣeya*, is name of one or more sages associated with a *gotra*. Each *gotra* is associated with one, two, three or five (but never four or more than five) sages, and the names of these sages form the *pravara* of a person of that *gotra*. Two different *gotra*s may have one or more *pravara* sages in common. A man could not marry a girl whose father had the same *gotra* as his own or had one or more *pravara* in common. *Pravara*s are usually found among the Brāhmaṇas. Vaiśyas and Kṣatriyas have the same *pravara*s as their *purohita*s (priests).

PRAVARAPURA, a city built by Pravarasena II of Kashmir as his capital (*Rājataraṅgiṇī*, III, vv. 336–349). It is identified with modern Srinagar. The date of Pravarasena is not known. It may be sixth century AD or earlier.

PRAVARASENA II, (c. AD 450), a Vākāṭaka king of Vidarbha. He was the third son of Rudrasena II and Prabhāvati-Gupta. Pravarasena II is usually identified with Pravarasena author of the *Setubandha-kāvya* written in Mahārāṣṭrī Prakrit, although another view attributes its authorship to a Kashmirian king of the same name.

Pravrajyā, "wandering about as a religious mendicant". It is generally identified with *sannyāsa*, the third *āśrama* (q.v.). In his commentary on *Kumārasambhava* (VI,6), Mallinātha says that *pravrajyā* means *vānaprastha*, the third *āśrama*.

With the Jainas, *pravrajyā* means leaving home to become a monk.

With the Buddhists, *pravrajyā* (Pali, *pabbajjā*, q.v.) is the rite for a layman who wishes to become a novice.

Pravṛtti-vijñāna, "evolving consciousness", in the *Vijñāna-vāda* school of Buddhist philosophy is something like ripples of sense experience as in a lake which is the mind *(ālaya-vijñāna* or store-consciousness). These ripples are manifested as sense experiences. See also *mano-vijñāna.*

PRAYĀGA, the confluence of the Gaṅgā and the Yamunā, near Allahabad. It is one of the most important *tīrtha*s, places of pilgrimage. The *Mahābhārata* (III, ch.85) highly praises the sacredness of Prayāga. Nine chapters (104–112) of the *Matsya-purāṇa* are devoted to describing the greatness of Prayāga as a *tīrtha.*

Prāyaścitta, "atonement, penance". The *Dharmaśāstras* such as the *Manusmṛti* (11th chapter), Āpastamba (11th chapter), Gautama (20th chapter), etc., classify various sins and crimes and prescribe penances or atonements for them.

PREṂ, name of a *bījamantra* that is used for enchantments and magic.

Preta, dead; "If his teacher is *preta* (dead), the student..." *(Manusmṛti*, II,247). A *preta* is also a being in hell (*Ibid.*, XII, 71–72). In iconography, a *preta* is a corpse or a ghost.

Pretāsana, name of a posture in Haṭhayoga in which the whole body lies rigid and motionless like a corpse.

PRINSEP, James was born in England on August 20, 1799. He came to India in 1819 as Assistant Assay-master in the Calcutta Mint. Sometime later he was sent to Vārāṇasī where he was Assay-master of the Mint from 1820 to 1830. In 18·2 he came back to Calcutta and from 1832 to 1840 he was Assay-Master of the Mint. He was also Secretary of the Asiatic Society of Bengal during this period. He died on April 22, 1840. Prinsep wrote numerous articles on Chemistry, Mineralogy,Meteorology, Indian Inscriptions, Numismatics and antiquities. He is remembered for the discovery of the the Brāhmī script. See also Brāhmī.

PRĪTI SANDARBHA, the sixth part of the *Bhāgavata-sandarbha,* a work by Jīva Gosvāmin. Its theme is that love of God is the only means of happiness.

PRIYADARŚIKĀ; a four act drama of the *nāṭikā* type by Harṣa. Its theme is almost the same as that of *Ratnāvali* (q.v.) by the same author.

Priayi, the Hinduized Muslims of Java. They form nearly half the total population of the island. A majority of the white collar workers of Java are Priayis.

Until the 18th century Priayi (also written Priyai or Prijaji) and the royal families were the rulers of the Javanese states.

PṚTHĀ, name of Kuntī (q.v.),

PṚTHU, a king, son of Vena. He was born out of the right hand of the corpse of his father when the sages churned (rubbed?) this hand. There was lack of food grains when Pṛthu became king. The earth was withholding all these. In anger Pṛthu seized his bow to compel her to yield the usual supply. She assumed the form of a cow and fled before him. Unable to escape, she implored him to spare her, and promised to restore all the needed fruits if a calf were given to her, through which she might be able to secrete milk. He, therefore, having made Svâyambhuva Manu the calf, milked the earth, and received the milk into his own hand for the benefit of mankind. Thence proceeded all kinds of corn and vegetables upon which people subsist now and perpetually. *Viṣṇu-purāṇa*, I, ch. 13.

This *Purāṇa* story appears to have grown out of the following verse in the Atharva Veda, "Her Pṛthī son of Vena milked; from her he milked both cultivation and grain; upon these two, both cultivation and grain, men subsist.' (VIII, 10,24)

PṚTHVĪRĀJA III, (b.c. 1162, d.c. 1193),a Cāhamāna king of Ajmer, Haryana and Delhi. He was a great soldier. He defeated the Candella king of Paramardī in 1182. Pṛthvirāja defeated Mu'izz-ud-din Muhammad of Ghūr in 1192. Next year the Ghūr king attacked again and defeated and slew Pṛthvirāja. The Muslim conquest of northern India started with the fall of Pṛthvirāja.

PṚITHVĪRĀJA VIJAYA, an unfinished poem of unknown authorship. (Most probably, the author was Jayānaka of Kashmir.) It describes the victory of the Cāhamāna king Pṛthvīrāja III over Mu'izz-ud-dīn Muhammad Ghūrī (Shihāb-ud-din Muhammad).

Pucimanda Jātaka. See Picumanda Jātaka.

Pudgala, in Jaina philosophy, is matter. It is called *astikāya* (q.v.) in the sense that it occupies space.

With the Buddhists, *pudgala* means an individual or person.

PUGALENDI, a Tamil poet. He resided in the court of the Pāṇḍyan king Varaguṇa Pāṇḍya. When his daughter married the Cola king Kulottuṅga (1133–1150), Pugalendi was sent as a part of the dowry to the Cola court. There was great rivalry between him and the Cola court poet Oṭṭakkūttan. Tradition has it that Pugalendi generally scored over his rival. Pugalendi's most important work is *Nala Veṇbā*, a Tamil rendering of the story of Nala and Damayantī.

Pūjā, "honour, worship, adoration of the gods", name of Hindu and Jaina worship. The deity in a *pūjā* is accorded the honour given to a royal guest. The ceremony has 16 parts or stages, called *upacāras*, in a Hindu *pūja*. These are: 1. *āvāhana*, invocation, requesting the god to be present in the image, or, if permanently resident, to direct himself to the particular ceremony being performed; 2. *āsana*, offering of a seat; 3,4 and 5. *pādya*, *ācamanīya*, and *arghya*, offering of water for washing the feet, for rinsing the mouth, and washing the hands: 6. *abhiṣeka*, bathing; 7. *vastrābhuṣaṇa*, dressing in garments and jewellery; 8. *anulepana*, anointing: 9. *puṣpa*, offering of flowers; 10. *dhūpa*, burning of incense; 11. *dīpa*, lighting lamp, 12. *naivedya*, offering food; 13. *pradakṣiṇa*, circumambulation; 14. and 15. *vādya* and *nartana*, music and dance for entertainment; and 16. *udvāsana*, send off. The items of *upacāra* differ somewhat in different texts. The termination of each part of the *pūjā* is indicated by the ringing of a bell or blowing of a conch shell.

Pūjā or worship of images in houses or temples seems to have come into vogue from about 400 BC. "None of the principal *Gṛhya*-and *Dharma sūtras* contain any procedure of consecrating an image in a temple." (Kane, *History of Dharmaśāstra*, II, p.896). It has been suggested that *pūjā* was originally a Dravidian ritual, and the word itself is related to Tamil *pucu* or *pusu* ("to paint, daub, smear").

PŪJYAPĀDA, an epithet of Devanandin (q.v.). He was also known as Jinendrabudddhi.

PULAHA, name of one of tne Prajāpatis (*Visṇu-purāṇa*, I, 7.5).

PULASTYA, a mind-born son of Brahmā, one of the Prajâpatis. He blessed Parāśara that he would be the writer of all the *Purāṇas* (*Viṣṇu-purāṇa*, I, chs. 7 and 1). See also Viśravas.

Pulinda, a people who lived in the Himālaya, north of Hardwar (*Mahābhārata*, III, ch.140).

PUNARVASU, "The good again", is a *nakṣatra* (q.v.) The stars comprising this *nakṣatra* are alpha and beta *Geminorum*.

PUNARVASU ĀTREYA, a sage who learnt the science of Āyurveda from his teacher Bharadvāja, who in turn had learnt it from god Indra. Punarvasu Ātreya, also known as Ātreya, then passed on the knowledge to his six pupils each of whom wrote a treatise on the subject. These six pupils were Agniveśa, Bhela, Jatūkarṇa, Parāśara, Hārita and Kṣārapâṇi. Caraka revised the treatise of Agniveśa. This revised version is known as the *Caraka-saṉhitā*, (*Caraka-saṉhtiā*, Bk.I, ch.1, vv. 20-32).

PUṆḌRAVARDHANA, same as Pauṇḍravardhana (q. v.).

Puṉsavana, "giving birth to a male child". a *saṉskāra*. It is a rite in virtue of which a male is born. The rite is an ancient one, and is mentioned in the *Gṛhya-sūtras*. An important part of the rite is to give a pregnant woman curd, or beans, or some other thing to eat. The authorities differ as to when the rite should be peformed. *Āśvalāyana Gṛhya-sūtra* (I. 13,2-7) says that it sohuld be done in the third month of the pregnancy, the *Mānava Gṛhya-sūtra* says that it should be done in the eighth month. Oher authorities prescribe other times.

Puṉsavana as a rite has fallen into oblivion in modern times.

Puṇya-śloka, one whose action must be praised in auspicious verses. Four persons are called *Puṇya-śloka*, viz., Nala, Yudhiṣṭhira, Janārdana (Kṛṣṇa), and Vaidehī (Sītā). Sometimes Draupadī is also included among the *Puṇya-śloka* persons.

PUṆYAVIJAYAJĪ, (Āgama Prabhākara Muni Śrī), born in Kapaḍavañja (Gujarat) in 1895, was an erudite scholar of Sanskrit, Prakrits, Apabhraṉśa and old Gujarātī, and a versatile Jaina monk. He has examined and preserved and catalogued numerous manuscripts in the various Jaina *grantha-bhāṇḍāras* of Gujarat and Rajasthan, especially those at Patan, Cambay, Limbdi and Jaisalmer. Among his works may be mentioned his edition of the *Vasudevahiṇḍi* (in Prakrit of c. 5th century AD), of the lost *Bṛhatkathā* (written in Paiśācī Prakrit) of Gunāḍhya, and of the *Bṛhatkalpabhāṣya.* It was due to his backing that the Prakrit Text Society of India, and Lalbhai Dalpatbhai Institute of Indology, Ahmedabad came into being. Puṇyavijayajī died on 14.6.1971.

Pupphusa, the lungs, the same as *phupphusa.* See also *kloma.*

PURĀṆA, "Ancient traditions", a class of religious works which is the main foundation of the actual popular creed of the Hindus. They teach cosmogony, religion including law, and the legendary matter. The lexicon *Amarakośa* says that another name of *Purāṇa* is *Pañca-lakṣaṇa*, one having five characteristics. Thus every *Purāṇa* should deal with five subjects, viz., *sarga* (creation), *pratisarga* (recreation, i.e., periodical annihilation and renewal of the worlds), *vaṉśa* (genealogy of the gods and *ṛṣis*) *Manvantarāṇī* (the Manu periods of time, i.e. , the great periods, each of which has a Manu or primal ancestor of the human race), and *vaṉśānucarita* (the history of the dynasties, whose origins are traced back to the sun and the moon) (*Matsya-purāṇa*, 53.64). These five things only partly form the contents of the extant *Purāṇas*; some contain much more than these five, while others scarcely touch upon these subjects, but deal with quite different things. Almost all the *Purāṇas* have their sectarian character. They are dedicated to the cult of Viṣṇu or Śiva or some other god.

The *Purāṇas* are all said to have been written down by Vyāsa (*Matsya-purāṇa*, 53.9). The traditional number of *Purāṇas* is 18. Most *Purāṇas* (e.g. Viṣṇu P., III, 6; Matsya P. ch. 53; etc.) give their names. These are:

1. Brahma, 2. Padma, 3. Viṣṇu, 4. Śiva, 5. Bhāgavata, 6. Nāradīya, 7. Mārkaṇḍeya, 8. Agni, 9. Bhaviṣya or Bhaviṣyat, 10 Brahmavaivarta, 11. Liṅga, 12. Varāha, 13. Skanda, 14. Vāmana, 15. Kūrma, 16. Matsya, 17. Garuḍa, and 18. Brahmāṇḍa.

Very little can be said about the age of the *Purāṇas*. The original texts of some of them might have existed from before the Christian era. The present texts have evolved out of the revisions and additions carried out over the centuries. In some cases these modifications were carried out upto the 10th century or later.

Besides these 18 *Purāṇas*, which may be called *Mahāpurāṇas* (Great *Purāṇas*), there are a number of *Upapurāṇas* (Secondary *Purāṇas*). Their number is also given as 18, but there is no agreement regarding the titles of these works.

The Digambara Jainas also name their mythologies *Purāṇas*. An important work of this class is *Mahāpurāṇa*. (See Guṇabhadra (2).) The Śvetāmbaras call their mythologies *Caritas*. The most famous among these is *Triṣaṣṭi-śalākāpuruṣa-carita* of Hemacandra.

The Buddhist work *Lalita-vistara* is a work of the *Purāṇa* type.

PŪRAṆAI, name of one of the two wives of Aiyanār. The name of the other is Puṭkalai. These two head the group of *Navaśakti* in South India.

PŪRAṆA-KĀŚYAPA, one of the six well-known heretic teachers at the time of the Buddha. He was asked by king Ajātaśatru to explain his philosophy. Pūraṇa-Kāśyapa thought that soul was passive, unaffected by the good or bad done by us, the ultimate reality lying beyond good or evil (*Sāmañña-phala-sutta*). Pūraṇa-Kāśyapa stayed naked for he said cloth was required for covering shame, and shame was born of sin. He himself being sinless did not require clothes.

PURANĀNŪRU, a collection of 400 (Tamil) poems on *Puram* ("war-poetry") themes, each of four to 40 lines. They form a part of the *Eṭṭuttokai* or the Eight Anthologies of the Śaṅgam literature.

PURANDARADĀSA, (1484-1564), one of the founders of Karṇāṭaka music, was born in a family of rich jewellers of Purandargaḍ, about 20 kilometres from Pune. He was given the name Śrīnivāsa Naik. When he gave up the world he was called Purandaradāsa. He was a devotee of Viṭṭhala, one of the manifestations of Viṣṇu. He is said to have composed 4,25,000 songs in Kannada. About a thousand of these survive at present.

PURAÑJAYA. See Kakut–stha.

Puraścaraṇa, the preliminary ritual, in the *Tāntrika* system, aiming at the obtainment of mastery over a *mantra.* When a *mantra* (often not more than a mystic syllable, a *bīja*) has been conferred on the initiated, it usually cannot work before a difficult and protracted preparatory ritual, i. e., *puraścaraṇa*, has been accomplished. Only then is the *mantra*'s sleeping energy (*mantravīrya*) awakened and able to bestow its effectivity for the worshipper's spiritual progress or other ends. Several large monographs have been composed giving the details of this ritual. Among them *Puraścaraṇa–dipikā* (AD 1590) by Candraśekhara has about 2,4000 stanzas.

Pureland School, Buddhist sects such as Ching t'u in China, Jodo in Japan, who taught the method of attaining Sukhāvatī, "Pure land". Their text was the *Sukhāvatī–vyūha–sūtra* (q. v.)

PURĪ, on the sea–coast contains one of the four *maṭha*s said to have been established by Śaṅkarācārya. (See Maṭhas of Śaṅkarācārya.)

The Jagannātha temple at Purī was built in the 12th century. It is a replica of the Liṅgarāja temple at Bhuvaneswar. The sanctuary is a square cell with a *śikhara* above it and three large halls before it. Two of these halls are later additions from the 14th or 15th century. See also Jagannātha (1). The area round about the temple is sacred. It is called Puruṣottama Kṣetra.

Pūrṇanadī Jātaka. This is the 214th story of the *Jātaka.*

In former times Brahmadatta was the king of Vārāṇasī, and Bodhisattva his minister. The king listened to his enemies and and banished Bodhisattva from his court. Later the king remembered the goodness of Bodhisattva and sent him a message together with some cooked flesh. The message said in a riddle that the flesh was that of a crow. Bodhisattva understood the message and returned to the court.

Pūrṇapātrī Jātaka. This is the 53rd story of the *Jātaka*. In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was his Treasurer. Once when he was going to the palace, some rogues wishing to rob him of his money, conspired together and drugged some liquor, and offered this drink to Bodhisattva. He suspected them and promised to join them on his way back from the palace. On his return he found that the vessel which contained the liquor was still full. He, therefore, charged the men with intent to poison him, or they would have drunk some of the liquor during his absence. They ran away.

PŪRṆAPRAJÑA, an epithet of Madhva (q. v.).

Pūrṇimānta māsa, "full-moon ending (lunar) month". This system of reckoning the end of the month on the full-moon day is prevalent north of the Narmadā. See *Amānta māsa*. See also *Gauṇa cāndra māsa*.

PURU, youngest son of Yayāti and Śarmiṣṭhā. Yayāti made him his successor because he had exchanged his youth with the old age of Yayāti for 1,000 years. Puru was the progenitor of the line of Pauravas, later called Kauravas (*Mahābhārāta*, I, chs. 84–85).

PURŪRAVAS. The dialogue (Ṛgveda, X,95) of king Purūravas and the *apsaras* Urvaśī is the oldest love poem of this country. Urvaśī is going back to heaven after living with Purūravas for some time, and after giving him a son. Purūravas asks her to stay, but Urvaśī refuses to live any more in the human world. The story is briefly alluded to in the *Mahābhārata* (I, ch. 75), where it is said that Purūravas whose mother and father were Ilā, had brought Urvaśī from heaven, and he had six sons by her. The love story of Purūravas and Urvaśī is expanded in the *Viṣṇupurāṇa* (IV, ch.6). Kālidāsa dramatized the story in his play

Vikramorvaśīya (q.v.). He made several changes in the story to heighten the dramatic effect.

Puruṣa, in the Ṛgveda (X,90) is Cosmic Man. (See Puruṣa–sūkta.) He comprises the world and heaven. Later, Puruṣa is equivalent to the Supreme Being. He is bright as the sun (*Śvetaśvetara Upaniṣad*, 3,7-8); also *Śukla Yajurveda*, 31. 18).

In the Sāṉkhya system Puruṣa is mere sentience or undifferentiated consciousness. It is changeless, eternal and omnipresent. It is also entirely passive, all activity being restricted to Prakṛti. It may accordingly be said to represent the affective or receptive side of the mind and is consequently described as an enjoyer or experiencer (*bhoktā*) without being a doer or agent.

Puruṣa–medha, "human sacrifice", is mentioned in the *Vājasaneyi-saṉhitā* (ch.30); *Śatapatha–Brāhmaṇa* (13.6.2.1); and several other places. Only the Brāhmaṇas and the Kṣatriyas could perform them.

PURUṢA–PARĪKṢĀ, is a collection of 44 tales by Vidyāpati. He wrote this under the order of king Śivasiṉha of Mithilā. Some of the tales have reference to historical persons.

PURUṢAPURA, ancient name of Peshawar. Hiuen Tsang who passed through this city in c. 630, said that it was the capital of Gandhāra. "The royal family is extinct, and the kingdom is governed from Kapiśa." Hiuen Tsang saw here a *stūpa* built by Kaniṣka. This *stūpa*, at Shahji–ki–Dheri, near Peshawar, was cruciform in shape. Excavators have found a beautiful inscribed casket (now in the Peshawar Museum) and a coin of Kaniṣka from inside the *stūpa*.

Puruṣārtha, any one of the four objects or aims of human pursuit; any one of the four objects or aims of existence. These four are: *kāma*, the gratification of desire; *artha*, acquirement of wealth; *dharma*, discharge of duty; *moksa*, final emancipation. See also *caturbhadra; caturvarga.*

PURUṢA SŪKTA, hymn to the Cosmic or Primeval Man (Ṛgveda, X,90). This Puruṣa or Man had a thousand heads, a thousand eyes and a thousand legs. Whatever is or will be, they are all that Puruṣa. The gods started a *yajña* with Man as the sacrifice. From that *yajña* rose all the animals. Ṛk, Sāma and Yajuḥ were born from this *yajña*. They cut the Man to pieces. His mouth became Brāmaṇa, his two hands Rājanya, his thighs Vaiśya, and his two feet Sūdra. ...

The *sukta* is quite late. This is apparent from its language, and also from the fact that it mentions *Sāma* and *Yajuḥ* (vedas). This is the only hymn in the Ṛgveda which mentions the four *varṇas*. The Puruṣa-sūkta is also found in the *Śukla Yajurveda* (31,1–16).

PURUṢOTTAMA, "excellent man", an epithet of Kṛṣṇa (*Bhagavad gītā*, XV, 18) Viṣṇu (*Rāmāyaṇa*, IV, ch. 40).

Puruṣottama-māsa, (after Viṣṇu who is Puruṣottama), an intercalary month. See *Adhika-māsa*.

PŪRVA BHĀDRAPADĀ, "Former auspicious feet", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are alpha and beta *Pegasi*.

Pūrva Mīmāṉsā, "Prior study", same as *Mīmāṉsā* (q.v).

PŪRVA-MĪMĀṈSĀ-SŪTRA(S), "aphorisms giving the decisions of the earlier part (i.e., of the Vedas and the *Brāhmaṇas*)", also known as *Mīmāṉsā-sūtras* (q.v.) are ascribed to Jaimini. They are so called to distinguish them from *Uttara-mīmāṉsā* the exposition of the later part of the Vedas, i.e., of the *Upaniṣads*.

PŪRVA PHALGUNĪ, "the first Phalgunī", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are delta and theta *Leonis*.

PŪRVAPROṢṬHAPADĀ, another name of the *nakṣatra* Pūrvabhādrapadā (q. v.).

PŪRVĀRĀMA, (Pali, Pubbārāma), a park outside the eastern gate of Śrâvastī. It was the custom of the Buddha to spend his siesta there after eating at the house of Anâthapiṇḍada. The Buddha passed six rainy seasons in this park.

PŪRVĀSAḌHĀ, "Former Unconquered", is a *nakṣatra* (q.v.).

The stars comprising this *nakṣatra* are delta and epsilon *Sagittarii.*

PUSALKER, Achyut Dattatreya was born on 22.11.1905 in Doṅgar, a village, in the Ratnagiri district of Maharashtra. He was educted in Bombay University from where he obtained his M.A. in Sanskrit in 1929. He was Professor of Sanskrit and Assistant Director of the Bharatiya Vidya Bhavan's Post-Graduate and Research Department. He was Assistant Editor of *The History and Culture of the Indian People* (11 volumes), published by the Bharatiya Vidya Bhavan. Among his works are *Bhasa – a Study*; *Studies in the Epics and Puranas of India*; etc. Pusalker died on 6.6.1973.

PUṢAN, a Vedic deity who protects the wayfarers and leads (the shepherds) to countries of rich pastures (Ṛgveda, I, 42).

PUṢKALĀVATĪ, a town in Gandhāra. It was named after Puṣkala, a son of Bharata (*Rāmāyaṇa*, VII, Ch. 101; *Raghuvaṇśa*, XV, 89). The Greeks called it Peukelaotis. It is generally identified with Charsadda (q.v.).

PUṢKARA, a lake about 10 kilometers north of Ajmer. It is an ancient *tīrtha*, place of pilgrimage (*Rāmāyaṇa*, I, ch. 61). The *Mahābhārata* (III, ch. 82) praises Puṣkara as a *tīrtha*. It says that all the millions of *tīrtha*s in the world have their presence in Puṣkara.

Puṣkara is also the name of a *dvīpa* (q. v.).

PUṢPADANTA, another name of Suvidhinātha, the ninth *tīrthaṇkara* of the Jainas.

PUṢPAKA, the aerial car in which Rāma travelled home from Laṅkā(*Rāmāyaṇa* I,1). Viśvakarmā had built it for the use of Brahmā; Kuvera obtained it from him as a mark of favour, and Rāvaṇa had captured it from him for his own use. (*Rāmāyaṇa*, V, 9) The Puṣpaka car was carried through the aerial regions by thousands of night–wandering ghosts (*bhūtaganāḥ*) with great speed. (*Rāmāyaṇa*, V,8).

Puṣpa–rakta Jātaka. This is the 147th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a god of the sky. Once there was a great festival in the city. A poor man who wanted to join the festival had only two pieces of white cloth. His wife insisted that these should be dyed red. She incited him to enter the palace garden and steal *kusumbha* flowers from there so that the cloth could be dyed with their colour. The man was caught in the garden and was sentenced to death by impalement. As the man stood impaled, a crow started pecking his head. But the man was still thinking lovingly of his life. Bodhisattva saw all this from above.

Puṣṭi-mārga, "way of Divine Grace", name of a Vaiṣṇava sect founded by Vallabhācārya (late 15th or early 16th century). The philosophical base of the sect is Śuddhādvaita, the interpretation of the *Vedāntasūtra* by Vallabhācārya. The sect has a large following in Gujarat and southern Rajasthan. The temple of Śrīnāthji, the chief shrine of this sect is in Nāthdwārā near Udaipur in Rajasthan.

PUṢYA, "Flower", is a *nakṣatra* (q.v.). The stars comprising this *nakṣatra* are gamma, delta, and theta *Cancri*.

PUṢYAMITRA (1), founder of the Śuṅga dynasty (c. 185 BC). He was a Brāhmaṇa and Commander-in-Chief of Bṛhadratha, the last Maurya king whom he killed. Puṣyamitra reigned for 38 years.

PUṢYAMITRA (2), name of a tribe who at one time became a serious threat to the Gupta empire. Skandagupta, who at that time was the crown prince, was, with great difficulty, able to defeat and crush them. The information is derived from the Bhitarī Pillar Inscription of Skandagupta. The reading of the name of the tribe particularly of the second syllable is uncertain.

Putabhakta Jātaka. This is the 223rd story of the *Jātaka*.

In former times, Brahmadatta was the king of Vārāṇasi, and Bodhisattva was his minister. The king feared his son. So he sent him away with his wife to live in a village in the kingdom of Kāśī. When the king died they returned to

Vārāṇasī. On the way, someone gave them a bowl of food and asked them to share it. But the prince ate it all and did not give anything to his wife. Even when he became king he did not treat his wife properly and showed her very little honour. Bodhisattva found this out. He asked the queen to speak to the king about his neglect of her. The king kept quiet, but it was apparent that the accusation was true. Bodhisattva advised the queen to leave her husband who did not love her.

Puṭadūṣaka Jātaka. This is the 280th story of the *Jātaka*.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was a householder. Once while passing by a garden, he saw a gardener making pottles of leaves on a tree and dropping them below for use later. A monkey was destroying them as they fell. Bodhisattva asked him why he did so. He said that it was in the nature of monkeys to destroy things. Bodhisattva scolded him and left the place.

PŪTANĀ, a female demon and killer of infants. At night she went and put her breast in the mouth of infants who died as soon as they sucked. She did the same with infant Kṛṣṇa, but Kṛṣṇa sucked so hard that she died (*Viṣṇu-purāṇa*, V, ch. 5).

Pūtimāṉsa Jātaka. This is the 437th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, a flock of wild goats lived in the Himālaya. Pūtimāṉsa, a jackal, and his wife Veṇī lived nearby. The jackals killed and ate the goats one by one, till only one she-goat remained. Pūtimāṉsa told Veṇī that he would pretend to be dead, and Veṇī should fetch the she-goat to assist her in the funeral rites. The she-goat agreed, but discovered the ruse when she came near and fled away. Veṇī again went to her and said that Pūtimāṉsa had recovered at the very sight of her. Veṇī invited her to join them in a feast to celebrate his recovery. The she-goat agreed, saying that she would bring with her her retinue of fierce dogs in order that the celebration might be a great one. Pūtimāṉsa and Veṇī fled away at this suggestion.

Bodhisattva was the god of a tree nearby.

PUṬKALAI, name of one of the wives of Aiyanār. See Pūraṇai.

PUVVA(S), (Sanskrit, Pūrva (s)), "Old texts", were the original doctrines of Jainism, which Mahāvīra himself taught to his disciples. These were 14 in number. They formed part of the *Diṭṭhivāya*, the 12th *Aṅga*. Mahāvīra's disciples handed them down, and they were preserved during six generations more. Afterwards the knowledge of these texts lapsed into oblivion.

R

RĀḌHA, south–west Bengal, the part of Bengal that lies west of the Gaṅga. It was also called Suhma. See also Lāḍha.

RĀDHĀ, "prosperity", "success". In medieval and later literature Rādhā is the favourite *gopī* (cow–herd maid) of Kṛṣṇa in his Vṛndāvana life. Rādhā's name does not appear in ancient works, not even in the *Bhāgavata–purāṇa*, the most revered text of the *Vaiṣṇava*s. They, however, contend that her name is contained in the term "*ārādhita*" which they argue is used by other *gopī*s who attempted to account for the exceptional love of *Kṛṣṇa* for a particular *gopī*. (*Bhāgavata–purāṇa*, X, 30. 28).

Rādhā quickly gains importance in later texts. In the *Brahmavaivarta–purāṇa* (II,1.48) she has a dignified status. She is deemed to be the embodiment of the bliss of Kṛṣṇa who himself is identified with the supreme soul. The cult of Rādhā is given special emphasis in the *Nārada–pañcarātra* (II, 6. 31) which declares that devotion to Rādhā gives liberation earlier than that obtained through devotion to Kṛṣṇa.

Among the *Vaiṣṇava* schools, Rādhā is important among the followers of Nimbārka, Vallabha, and Caitanya. The Gosvāmīs of the Caitanya sect provided, in the 16th century, the complete philosophical basis of the Rādhā cult.

Rādha Jātaka, This is the 198th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a parrot. His name was Rādha. He and his younger brother Proṣṭhapāda were pets of a Brāhmaṇa. Once when the Brāhmaṇa was going to a distant country, he asked the two parrots to look after his wife.

The wife was an immoral woman, and many men visited her. Proṣṭhapāda, inspite of his bother's warning, scolded the woman. She was enraged and killed the parrot. When the Brāhmaṇa returned and asked Rādha about his wife he replied that it was not safe to speak the truth. As a proof he pointed out the ash heap under which his brother's body was lying. Rādha then flew away.

Rādhā Jātaka, This is the 145th story of the *Jātaka.*
Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a parrot. He and his younger brother Rādhā were pets of a Brāhmaṇa. Once when the Brāhmaṇa was going to a distant country, he asked Bodhisattva to see that his wife did not do any wrong thing. The wife was an immoral woman, and she started misbehaving from the very first day. Rādhā asked his brother why he was not trying to dissuade her. Bodhisattva said that it was not possible for anybody to dissuade a woman of easy virtue. When the Brāhmaṇa returned, Bodhisattva told him all, and then flew away to the forest with Rādhā.

RĀDHAKĀNTA DEB, (b. 10. 3. 1783, Calcutta; d. 19. 4. 1867, Vṛndāvana), was a landlord and social reformer. He compiled, with the aid of a number of scholars, the *Śabda-Kalpadruma,* a Sanskrit dictionary in eight volumes.

RADHAKRISHNAN, Sarvepalli was born on September 5, 1888, in Tiruttani in Andhra Pradesh. He was Professor of philosophy at the Mysore University from 1918 to 1921, and at the Calcutta University from 1921 to 1931 and from 1937 to 1941. From 1936 to 1952 he was Professor of Eastern religion and ethics at the Oxford University. Radhakrishnan was President of India from 1962 to 1967. He died in Madras on April 16, 1975. His works include *Indian Philosophy,* 2 Vols. (1923–27); *The Philosophy of the Upaniṣads,*(1924); *An Idealist View of Life,* (1932); etc.

RĀDHĀ SOĀMI SATSAṄG, a religious sect that has followers among both Hindus and Sikhs. It was founded in 1861 by Śiva Dayāl Sāheb (1818–78 , a Hindu banker of Agra. He was much influenced by the Ādi Granth, though brought up as a Vaiṣṇavite. The name of the group signifies the union between Rādhā, symbolizing soul and *Soāmi* (*Svāmī*), the Master, i.e., God. The identity is also repeated between *guru* and God, and between disciple and *guru*. Great emphasis is placed on *satsaṅg*, the "congregation of the truthful people". The sect has no temples and no priests, but the spiritual head of the community is highly honoured.

On the death of Śiva Dayāl Sāheb, the sect split into two factions, One faction under Rāi Sāligrām Sāheb Bāhādur (1828–98) remained at Agra. The other sect started by Jaimal Singh, a Sikh disciple of Śiva Dayāl Sāheb, established their headquarters on the bank of the Beas river in the Amritsar District. They are called the Rādhā Soamis of Beas.

RĀDHĀVALLABHĪYA, name of a sect of Vaiṣṇavas, founded in Vṛndāvana by Hitaharivaṉśa in the 16th century. The sect stresses the worship of Rādhā who, it thinks, was the wife of Kṛṣṇa.

RĀDHEYA, a metronymic of Karṇa. See Karṇa (1).

Rāga, "tint", a class of modal melodies. It is so named because each *rāga* is believed to create a specific emotional effect that 'colours' the mind of the listener and puts him into a certain mood. The notes of a *rāga* are played or sung within a rigid framework and according to fixed rules, but within the framework the use of grace notes, ornamentation, embellishments, and other variations are permitted. A *rāga* is a combination of notes within a *thāṭa* or parent scale. Only certain notes of a parent scale are used, but not less than five notes for each *rāga*. Each *rāga* has a *vādī* (or *aṉśa*) which is its melodic centre, the tonic or predominant note. The principal *rāga*s are said to be six in number, and are called *janaka* (father) *rāga*s. These founder *rāga*s were regarded as being too stern, rigid and prosaic for all purposes. They were, therefore, 'married' and each was given five wives called *rāgiṇī*s, female *rāga*s. Later, in order to include still more subtle modes and variations each *rāgiṇī* was given six *putra*s (sons). The family of *rāga*s, therefore, consists of 216 members, all derived from 72 parent scales. Many lists give many more than 216 *rāgas*, and it has been suggested that there are 34,848 possible *rāgas*. However, even the best musicians seldom know more than 50 *rāgas*.

The classification of this large family is cumbersome and chaotic. The *rāgiṇīs* and *putras* have been assigned to *janaka rāgas* quite arbitrarily, and it is impossible to distinguish them as they vary not only in the diffrent regional systems, but also in schools within each system, and even among the individual musicians; so that there are many classifications as there are exponents. There is no agreement even about the names of the *janaka rāgas*. Commonly, they are said to consist of *Bhairava*, *Dīpaka*, *Śrīrāga*, *Megha*, *Mālava* and *Vasanta*, but others are also listed. (The list given above is by William Jones).

The *rāgas* played in the Karṇātaka system are usually different from those used in the Hindusthāni system. Some *rāgas* are, however, common. For instance, *Māyāmālavagaula*, the most common *rāga* in the South is the *Bhairava rāga* of the North. Some of the other Southern *rāgas*, with their Northern names in brackets are: *Hanumatoḍi* (*Bhairavī*), *Kharaharapriyā* (*Kāphī*), *Śaṅkarabharaṇa* (*Bilāval*), *Harikāmbodhi* (*Jhiñjhoṭī*), *Hindolam* (*Mālkos*), etc.

RĀGA-VIBODHA, one of the most important works on South Indian music, was written by Somanātha, a Telegu Brāhmaṇa in 1609. It starts with the theory of musical sounds and goes on to describe the different *vīṇas* in existence and how to use them. He classifies the *rāgas* into primary and derivative (*janaka* and *janya*) as is done in modern South Indian music. The book is written in verse in the *Āryā* metre.

RĀGHAVA, "Descendant of Raghu", a name of Rāma.

RĀGHAVABHAṬṬA, author of *Arthadyotanikā*, a well-known commentary on the *Abhijñāna-Śakuntalam* of Kālidāsa.

RAGHAVAN, V was born on 22.8.1908 at Tiruvarur in Thanjavur District of Tamil Nadu. He was educated at the Presidency College, Madras. In 1935 he joined the Research Department of the Madras University, and in 1955 he became the Professor of Sanskrit in that University. Raghavan was the author of 86 books and nearly 730 articles. Among the major projects of his career was the the *New Catalogus Catalogorum*. Raghavan died in 1979.

RĀGHAVĀṄKA, (early 13th century), was the author of *Somanātha-carite* and *Siddharāma-caritra*. Both these give the lives of the Śaiva saints in Kannaḍa *ṣaṭpadis*, six line stanzas. The famed *Hariścandra-kāvya* is the work of his mature age.

RĀGHAVA-PĀṆḌAVA-YĀDAVĪYA, or *Kathā-trayī* was composed by Cidambara, son of Anantanārāyaṇa, and protege of Veṅkaṭa I of Vijayanagara (1586–1614). The stanzas of its three cantos are worded in such a way that they describe the stories of the *Rāmāyaṇa*, the *Mahābhārata* and the *Bhāgavata* at the same time.

RĀGHAVA-PĀṆḌAVĪYA (1), is a poem in 18 cantos by Dhanañjaya, surnamed Śrutakīrti Traividyā. He was a Digambara Jaina and flourished between 1123 and 1140. Each verse of this poem applies equally to the story of the two epics.

RĀGHAVA-PĀṆḌAVĪYA (2), is a poem in 13 cantos by Kavirāja whose personal name was probably Mādhava Bhaṭṭa. Each verse of its 13 cantos applies equally to the story of the two epics.

RAGHU, a king of the solar race and an ancestor of Rāma. According to the *Rāmāyaṇa* (I, ch. 70), he was a remote ancestor of Rāma. Kālidāsa in his *Raghuvaṉśa*, makes him the great-grandfather of Rāma.

RAGHUNANDANA, (16th century) was the last great writer of Bengal on *Dharmaśāstra*. His encyclopaedic work *Smṛtitattva* is divided into 28 sections called *tattvas*. His mastery over *smṛti* material and his erudition displayed in this work earned for him the appellation Smārta-bhaṭṭacārya or simply Smārta from later writers. Raghunandana sets forth the same principles of Hindu law that are peculiar to Jimūtavāhana, though in matters of detail they disagree in a few cases.

RAGHUNĀTHA BHAṬṬA, (16th century), one of the six

Gosvāmins of Vṛndāvana belonging to the Gauḍīya Vaiṣṇava school. He left home in his boyhood and spent most of his life as a companion of Sanātana and Rūpa, in Vṛndāvana.

RAGHUNĀTHA-DĀSA, (16th century), one of the six Gosvāmins of Vṛndāvana belonging to the Gauḍiya Vaiṣṇava school. He spent 16 years in puri as a companion of Caitanya. After the latter's death, he lived in Vṛṇdāvana in the company of Sanâtana and Rupa. Among his works are *Dānakeli-cintāmaṇi* and *Muktācarita*

RAGHUNĀTHA ŚIROMAṆI, (c. AD 1500), belonged to Navadvīpa in Bengal. He was a philosopher and logician who brought the *Navya-Nyāya* school, representing the final development of Indian formal logic, to the zenith of analytical power. The most famous among his many works is *Anumāna-Didhiti*, a commentary of Gaṅgeśa's *Tattva-cintāmaṇī*.

RAGHU-VAṈŚA, "The race of Raghu", name of a celebrated poem in 19 cantos by Kālidāsa. The poet describes the deeds of the kings of the Ikṣvāku race from Dilīpa to Agnivarṇa, Dilīpa was the father of Raghu, the great-grandfather of Rāma. Agnivarṇa came nearly 25 generations after Rāma. The deeds of kings after Kuśa, the son of Rāma, are given in one or two stanzas each.

RAGHU VIRA, was born in Rawalpindi on 31.12.1902. He was educated at the Punjab, London and Utrecht Universities. He founded the International Academy of Indian Culture in 1934. He was the author of a large number of works These include *Atharvaveda of the Paippalādas* (ed.), *Alikali-bijaharan* (Sanskrit-Tibetan-Mongolian abecedarium), *Fan Fan Yu* (Chinese Dictionary of Indian Geographical names), *Mongolian-Sanskrit Dictionary*. He edited the *Virāṭa-parva* in the Critical Edition of the *Mahābhārata*. He died in 1963.

Rāginī, "female *rāgs*". See *rāga*.

RĀHU, in astronomy, is the ascending node of the moon's orbit. The other node is called Ketu. Both these nodes are considered *grahas*. Their period of siderial revolution is 6, 794 days, nine hours, 35 minutes and 45.4 seconds, according to the *Sūrya-siddhānta*. This may be compared with the modern value of 6,798 days, six hours, 41 minutes and 45.6 seconds. Since eclipses occur when the moon is on the nodes during the fullmoon or the new-moon, Rāhu is said to swallow the sun or the moon at the time of the eclipse; but as Rāhu has no body they come out of Rāhu's throat soon after. Rāhu was a demon. Soon after *Amṛta-manthana*, when the gods were drinking *amṛta* (nectar), Rāhu took the guise of a god and drank the nectar. The sun and the moon informed Viṣṇu who cut off Rāhu's head, but since he had already secured immortality his head and his body were placed in the stellar space. Since then he is an enemy of the sun and moon (*Mahābhārata*, I, chs. 18 and 19).

In astrology, the influence of Rāhu is generally considered malefic.

RĀHULA, name of the son of the Buddha. He was born on the day his father lelt the household life. When the Buddha visited Kapilavastu for the first time after Enlightenment, Rāhula met him and followed him as he left the palace after the meal. Rāhula on the instruction of his mother asked for his inheritance. The Buddha gave no answer; but when Rāhula reiterated his request, the Buddha asked Sāriputra to ordain him. When Śuddhodana heard of this he protested to the Buddha, and asked as a boon that, in future, no child should be ordained without the consent of his parents, and to this the Buddha agreed. Rāhula later became an *arhat*. He is said to have predeceased the Buddha.

RĀHULAMĀTĀ, the name, generally given in Pali texts, of Rāhula's mother and the Buddha's wife. In later texts she is called Yaśodharā or Bimbādevī.

RĀHUL SANKRITYANA, was born in April, 1893 in a village in the Azamgarh District of Uttar Pradesh. His original name was Kedarnath Pandey. Later, he came to be known as Baba Ramodar Das. He adopted the name Rahul Sankrityayana when he converted to Buddism. His pecuniary condition did not allow him go beyond the Urdu Middle Standard education. He was an adventerous wanderer throughout his life, and he learnt and mastered many Indian and foreign languages. He acquired proficiency in *Vyākaraṇa*, *Kāvya*, *Mīmāṉsā*, *Nyāya*, and in almost all the branches of Hindu religion and philosophy. He was a recognized authority on Buddhism, and given the title *Tripiṭakācārya* in 1932. He has brought to light many lost treasures of Buddhism. He visited Tibet in 1929, 1934, and 1936; and brought from there 22 mule loads of manuscripts of *Kanjur* and *Tanjur*. The number of books written by him exceed 150. He died in 1963.

RAIBHYA, name of a sage. He was a friend of Bharadvāja. He had two sons Arvāvasu and Parāvasu. Bharadvāja had once cursed Raibhya that he would be killed by his son. One day while Raibhya was sleeping in the forest covered with the skin of a deer, Parāvasu mistaking him for a deer killed him. Arvāvasu retired into the forest to obtain by penances a remission of his brother's guilt. When her eturned Parāvasu charged him with the crime. Arvāvasu again retired to his penances. This pleased the gods. They restored Raibhya to life. (*Mahābhārata*, III, ch.138).

RAIVATA, a king of Ānarta. He built Kuśasthalī, its capital (*Bhāgavatā-purāṇa*, IX, ch.2). In later days this place was called Dvārakā (*Mahābhārata*, II, ch. 14). Raivata was the father of Revatī (q.v.).

RAIVATAKA, or Raivata, an ancient name of the Girnar hill. In the *Mahābhārata* (II, ch.13) it is, said that when fortified, Raivataka cannot be conquered by enemies. Nemināthа, the 22nd *tīrthaṅkara* of the Jainas renounced the world at this place (*Uttarādhyana-sūtra*, XXII, vv. 22-23). It is thus a sacred place for the Jainas. Another ancient name of this hill is Girinagara.

RĀJAGṚHA, modern Rājgīr, south of Patna, was the ancient capital of Magadha. It was formerly known as Girivraja, and was founded by Vasu, son of a king Kuśa (*Rāmāyaṇa*, I, ch.31). Girivraja was later the capital of Jarāsandha (*Mahābhārata*, II, ch.20). Rājagṛha is a sacred place for the Jainas. The 20th *tīrthaṅkara* Muni Suvrata is said to have been born here.

Mahāvīra passed 14 rainy seasons in Rājagṛha and Nālandā, ten kilometres from Rājagṛha. It was an important place for the Buddhists also. The Buddha used to come here often, and in fact spent his first, third, fourth, 17th and 20th rainy seasons here. Rājagṛha was at that time the capital of Bimbisāra and Ajātaśatru. The First Buddhist Council held shortly after the Buddha's death met in front of the Saptaparṇī Cave nearby. Ajātaśatru's successor Udayin transferred the capital from Rājagṛha to Pāṭaliputra.

Excavations carried out here since 1905–06 have revealed massive city walls made of stone blocks held together without mortar and interrupted at intervals by powerful bastions. These are the oldest stone structures in historical India.

Raja-kakuda, symbol of royalty (*Raghuvaṉśa*, III, 70; XVII, 27). These are five in number: *khaḍga* (sword), *sitātapatra* (white umbrella), *kirīṭa* (crown), *pādukā*s (shoes, slippers), *cāmara* (q.v.; whisk). Sometimes *siṉhāsana* ("lion's seat", throne) and *rājadaṇḍa* (sceptre) are also added.

RĀJA-MĀRTAṆḌA, attributed to Rājā Bhoja, is a commentary on the *Yoga-sūtra*. The exposition is in clear and simple language.

RĀJANĪTI-RATNĀKARA, a work on government by Caṇḍeśvara.

Rājanya, Kṣatriya. The term occurs in the Puruṣa-sūkta (q.v.) of the Ṛgveda. The term Kṣatriya is not found in the Ṛgveda.

RĀJARĀJA I, (AD 985 – 1014), also known as Rājarāja the Great, was the greatest sovereign of South India. He was a conqueror, empire builder and an able administrator. The details of his conquests are known from his inscriptions. No other contemporary account of Rājarāja are extant. He conquered nearly the whole of South India and northern Sri Lanka. His conquests included "12,000 ancient islands of the sea." These are believed to be the Maldive islands. Rājarāja built the Bṛhadiśvara (also called the Rājarājeśvara) temple at Thanjāvur.

Rajas is one of the three *guṇa*s. It is the cause of the activity seen in all creatures. All internal changes and external movements are possible because of it. It predominates in men, as *sattva* and *tamas* predominate in gods and demons respectively.

RĀJAŚEKHARA, (c. AD 900), poet, dramatist, critic and geographer, was born in the Yāyāvara family of Mahārāṣṭra. He is particularly appreciated by the anthologists for the lyric gems scattered throughout his major works. He wrote four plays. His *Bālarāmayaṇa*, is a Rāma play in 10 acts. The *Bālabhārata*, his next, is only fragmentary. Then came *Viddhaśālabhañjikā* in four acts followed by *Karpūramañjarī*, a *saṭṭaka*, wholly in Prakrit. This Prakrit play was composed and staged at the request of his wife Avantisundarī. These works were followed by the *Bhuvanakośa*, purporting to be a geography of the then known universe. This work is known to us only from a reference made to it by the author in his *Kāvyamīmāṇsā* (q. v.). Rājaśekhara is known to have composed one more work, *Harivilāsa*, a *kāvya*.

Rajasthani Painting, schools of painting which developed in the States of Rajasthan. The schools might have developed out of the interaction of the Gujarat paintings of Jaina miniatures and the Mughal court art. The Rajasthani paintings have their subjects scenes from *Kṛṣna-līlā*, musical modes (*rāgamālā*), and types of heroines (*nāyikā*s). Occassionally the ruling princes were also portrayed. The human figures. are generally conventionalized, and the colours in the Rajsthani paintings are bolder than in the Mughal paintings.

A number of slightly differing schools, viz., Bundi painting, Kishangarh painting, Mewar painting (qq. v.), etc., are recognized.

RĀJA-SŪYA, a royal sacrifice performed at the coronation of a king. The sacrifice is described in the *Śatapatha-Brāhmaṇa* (V, 2. 3. 1, et seq.); *Aitareya-Brāhmaṇa* (VIII, 1–8); etc. The tributary princes were required to be present at the sacrifice. Thus the king performing the Rāja–sūya established his title as the king over kings. The description of the Rāja–sūya performed by Yudhiṣṭhira is given in the Sabhā–parva of the *Mahābhārata*,

RĀJATARAṄGIṆĪ, a historical poem by Kalhaṇa giving the chronicles of the kings of Kashmir. The author's object was to offer a connected narrative of the various dynasties of Kashmir from the earliest period down to his own time. For the earliest period he depended on the legends and popular traditions. The material for the middle part of this history was collected from older historical records. Kalhaṇa arranged these historical data in a chronological order. For the last part, Kalhaṇa utilized his personal knowledge or the accounts of contemporary witnesses. The work has thus much historical value, The work also shows the poetic talent of the author. None of the earlier works on the history of the kings of Kashmir mentioned by Kalhaṇa are now extant. Kalhaṇa's date is fixed generally at the middle of the 12th century.

RĀJĀVALIPATĀKĀ, a continuation of the *Jaina-Rājataraṅginī*. It was begun by Prājyabhaṭṭa and was completed by his pupil Śuka some years after the annexation of Kashmir by Akbar in 1586. Prājyabhaṭṭa's composition ended with the year 1513–14, and the reign of Fatah Shah.

RĀJAVALIYA, (17th century), a historical chronicle of Sri Lanka. It is written in the Sinhalese language, and covers the period from the legendary time upto the beginning of the reign of king Vimaladharma–sūrya in 1687. The *Rājavaliya* deals manily with political events, unlike the other chronicles of the island which are mainly concerned witn religious events.

Rājāvavāda Jātaka (1), This is the 151st story of the *Jātaka*. Bodhisattva was once born as the son of king Brahmadatta of Vārāṇasī. When he became king he reigned with justice. Everybody praised him and nobody would tell him of his faults. He went out with his charioteer to find out whether people in the countryside would tell him these. Mallika the king of Kośala was also out on a similar quest. They met face to face on a narrow road. The charioteers asked one another to give way, and then decided that the better king should have the right of way, Mallika's charioteer said that his king ruled with firmness. He was severe to a bad man and kind to the weak, Bodhisattva's charioteer said that his king subdued the angry with kind words and the evil person with his nobility. The king of Kośala gave way to Bodhisattva.

Rājāvavāda Jātaka (2), This is the 334th story of the *Jātaka*.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic in the Himālaya. Once the king wanted to find out whether there was any person who spoke ill of him. He could not find such a person in the city or in the villages. He then entered the Himālayā. Bodhisattva entertained him and gave him some fruits to eat. The king found that even the fruits of the banyan tree were sweet. Bodhisattva told him that this was because the king ruled with justice, The king wanted to test the words of Bodhisattva. He started ruling with iniquity. After some time when he went back to Bodhisattva and tasted the fruits offered by him, he found all of them bitter.

RĀJBĀḌI-DĀṄGĀ, (Jadupur), in the Murshidabad district of West Bengal is an archaeological site. It is about ten kilometres south of Berhampur town, on the west of the Bhāgīrathī, about a kilometre from the Chiruti railway station. The site was excavated in the years 1962 to 1965 by the Archaeological Department of the Calcutta University with a view to locate the Raktamṛttikā-vihāra mentioned by Hiuen Tsang. He had said that this *vihāra* was near Karṇasuvarṇa, the capital of the country of the same name of king Śaśāṅka.

The excavations revealed that there were altogether six phases of occupation. The first two phases covered c. 3rd to c. 5th century AD. The 3rd phase was in the 6th-7th centuries. Remains of *stūpa* with *pradakṣina-patha*, and of a *pañcāyatana* temple were found in this phase. Terracotta seals with the inscription *Rakta-mṛttikā-mahāvihāra* were also found. The last phases show that the site was occupied upto the 12th century.

RĀJENDRA I, (AD 1012-1044), was the son of Rājarāja I. His period of reign is counted from the year he was made the *yuvarāja* (crown prince) by his father two years before the latter's death. Like his father, Rājendra was a great conqueror. In his expedition northwards along the east coast, he conquerred Orissa and defeated Mahipāla of the Pāla dynasty. He completely conquered Sri Lanka in 1018. In 1025 he sent a naval expedition against the Śrīvijaya empire of Malaya and

Sumatra. Rājendra built a new capital at Gaṅgaikoṇḍacolāpuram (q.v.).

RAJI, a powerful king. During a war between the gods and *asura*s, Brahmā said that the side which Raji joined would win. Raji agreed to help the side which would make him their king. The *asura*s declined for they said that their king was Prahlāda. The gods agreed to make him their king. Raji helped the gods, won the war, but smiled and left for his capital when he was offered the kingship of heaven (*Viṣṇu-purāṇa*, IV, ch.9).

Rājput Painting is the general name for the schools of painting which developed in the native states of Rajasthan, Central India and the Himālaya, in the 16th to 19th centuries. See Rajastani painting, Malwa painting, Pahari painting.

Rājya, "State". It is costituted by seven elements These are: *svāmin* (ruler or sovereign), *amātya* (minister), *janapada* or *rāṣṭra* (the territory of the state and its people), *durga* (fortified place or the capital), *koṣa* (accumulation of wealth in the treasury), *daṇḍa* (army), and *mitra* (friends) (*Arthaśāstra*, Bk. VI, ch. 1). Rājya itself is not defined in *Arthaśāstra* or by Kāmandaki.

Rākā, a fullmoon mixed with the first day of the dark fortnight. Rākā is considered a sort of divinity in the Ṛgveda (II,32, 4–5). See also *anumati*.

Rakṣā-bandhana, tying the protective amulet, in the form of a coloured thread, on the wrist, on the full-moon of Śrāvaṇa (July–August). Generally it was tied by a Brāhmaṇa who received a small fee. A man on whose hand it was tied, lived on happily for a year. (Some reference to such a ceremony is found in the *Bhaviṣyottara-purāṇa*, 137, 19–20.) The practice now-a-days, particularly in Northern India, is that the sister ties this amulet on the wrist of her brother.

Rākṣasa (1), a kind of demon. The *rākṣasa*s were the children of Kaśyapa and Khasā (*Visṇu-purāṇa*, I, ch. 21, v.25). The chief of the *rākṣasa*s at one time was Rāvaṇa.

Rākṣasa (2), one of the eight forms of marriage mentioned in the *Dharma-śāstra*s. (See *vivāha*.) "The forcible abduction of a maiden from her home, while she cries out and weeps, after (her kinsmen) have been slain or wounded and (their houses) broken open, is called the Rakṣasa rite." *Manusmṛti*, III, 33. The *Gāndharva* and the *Rākṣasa* rites, whether separate or mixed, are permitted for Kṣatriyas by the sacred tradition (*Ibid.* III, 26)

RAKTAMṚTTIKĀ VIHĀRA, a Buddhist monastery. This was situated by the side of Karṇasuvarṇa, the capital of Śaśāṅka (q.v.). See also Rājbāḍi-dāṅgā.

RAKTA-VĪJA, name of an *asura*. Each drop of his blood, as it fell on the ground, produced a new *asura*. Caṇḍikā (Durgā) while fighting with him asked Cāmuṇḍā (Kālī) to drink his blood before it fell on the ground. Caṇḍikā then killed him (*Caṇḍi*, ch.8).

RAL-PA-CAN, ruler of Tibet (AD 817–836) was a powerful king. According to Tibetan chronicles, he invaded India and conquered the country upto Gaṅgāsāgara, which has been taken to represent the mouth of the Gaṅgā. He was also a patron of Buddhism, and invited several Indian scholars to Tibet for translating Buddhist texts into the Tibetan.

RĀMA. There are three Rāmas: Paraśu-rāma, Rāma and Bala-rāma; but it is to the second of these that the name is specially applied. He was the seventh *avatāra* of Viṣṇu, and was born to kill Rāvaṇa, the king of the *rākṣasa*s (*Rāmāyaṇa*, I, ch.15). Rāma is one of the most beloved gods of India. The epic *Rāmāyaṇa* by Valmīki gives his life.

Rāma was the eldest son of Daśaratha, king of Ayodhyā, by his first wife Kauśalyā. When about to be installed as crown prince, Rāma was exiled to the forest at the machination of Kaikeyī, the second wife of Daśaratha. Rāma's wife Sītā and his half brother Lakṣmaṇa accompanied him. In his exile Sītā was abducted by Rāvaṇa, king of the *rākṣasa*s in Laṅkā. Rāma crossed over the sea, and killed Rāvaṇa in a war. He came back to Ayodhyā with Sītā and Lakṣmaṇa and was crowned there. A few years later he heard that his subjects doubted the chastity of Sītā while in Laṅkā. Rāmā told Lakṣmaṇa to take

Sitā away and abandon her. She found her way to the hermitage of Vālmīki, and gave birth to twins. Rāma recognized them as his own, and recalled Sita to attest her innocence. Sitā asked earth to swallow her to demonstrate her utter innocence. (See Mādhavī.) Shortly afterwards, Rāma gave up his kingdom to the twins, and resumed his place in heaven as Viṣṇu.

RĀMA-CARITA (1), is a poem by Abhinanda based on a part of the *Rāmāyaṇa* story.

RĀMA-CARITA (2), a poem by Sandhyākaranandī (12th century). Each stanza of the poem read one way gives the story of the *Rāmāyaṇa*, and read another way gives the history of Rāmapāla (c.1077–1120) of the Pāla dynasty.

RĀMACARITAMĀNASA, "Sacred Lake of the Acts of Rāma", (16th century), is Tulasīdāsa's version of the *Rāmāyaṇa*. It is a masterpiece of medieval Hindi literature, and it continues to have significant influence on the Hinduism of the Hindi speaking areas of the country. The poem is a great expression of love for a personal god. The author exemplifies the ideal conducts of Rāma as a husband and ruler, Sītā as a wife and Lakṣmaṇa as a brother.

RĀMADĀSA, Samartha born in 1608 as Nārāyaṇa, was one of the great spiritual leaders. He was a devotee of Rāma and saw Rāma as the "name of God". He wrote a number of devotional songs in Marāthī. Among his important works are *Manāce Śloka* and *Dāsabodha* (q. v.). Sivājī met him in c. 1645, and made him his *guru*. Thereafter Rāmadāsa got involved in Mahārāshtriyan politics. He died, a year after Sivājī's death, in 1681.

RĀMAGIRI, was the hill where the *yakṣa* of the *Meghadūta* lived in exile, and from where he addressed the cloud (*Meghadūta*, 1). Mallınātha thought that Rāmagiri was Citrakūṭa (q. v.). H. H. Wilson identified Rāmagiri with Rāmtek, a hill about 40 kilometres north of Nagpur. Others think that Rāmagiri is same as Rāmgad in the Surguja District of Madhya Pradesh.

RĀMAGUPTA, was, according to the drama *Devī–Candragupta* (q.v.), son and successor of Samudragupta. No independent evidence such as a coin or an inscription of Rāmagupta has been found. His existence is, therefore, considered uncertain.

RĀMAKIEN, Phrarātcha niphon nai ratchakān ti nung, (The Glory of Rāma, Royal Poem of the First Reign [of the Bangkok dyansty]), is the longest and most famous epic of ancient Thailand. It tells of the love of Rāma for the beautiful Sidā, and his struggle against Thodsakan (i.e., Rāvaṇa) ruler of the demons of the Lanka island. Based on the *Rāmāyaṇa*, but probably modelled on a Javanese version, the *Rāmakien* is considerably longer than the *Rāmāyaṇa*. Under the first and second Chakri kings Rāma I (1782–1809) and Rāma II (1809–1824), the then extant fragments were given their present form of 70,000 lines.

RĀMAKRISHNA, (also called Gadādhar Chaṭṭopādhyāya b. February 18, 1836, Hooghly, West Bengal, d. August 16, 1886 Calcutta), was an important figure in modern Hindu revival. Son of a poor Brāhmaṇa family, he had little formal schooling. He showed early signs of religiosity and capacity for mystical ecstasy. At the age of 20 he became the chief priest of the Kālī temple at Dakshineshwar near Calcutta. Under the influence of Totā-Puri a monk belonging to the Advaita school he came to interpret his religious experience from the standpoint of Advaita or Non-Dualīsm. He became a *sannyāsin* (monk) and acquired the name Rāmakrishna. Later he practised Islam and Christianity and realized that all religions are in essence the same and all are true. Though no intellectual, he attracted great attention from a group of mainly Bengali intellectuals, among whom he made conversions: the most notable was Vivekānanda, who proved to be the organizing genius and principal ideologist of a new movement.

RĀMA-LĪLĀ, "Rāma-play", name of a popular festival of Northern India. Parts of the *Rāmacaritamānasa* are recited, and episodes from it are performed in mime. The festival goes on for a number of days. Rāma's victory over Rāvaṇa is celebrated on the 10th of the bright fortnight of Āśvina (September–October).

RAMANA MAHĀRISHI, (b. Venkataraman Aiyar, 1879-1950), philosopher and *yogī*, his views were somewhat similar to that of Śaṅkarācārya. He believed that answers to most of the philosophic questions like, "who am I?" could be attempted through *vicāra* (pondering). He thought that death and evil were *māyā*, or illusion, which could be dissipated by the practice of *vicāra*, by which the true self and unity of all things would be discovered.

RĀMĀNANDA, a seminal figure in the *bhakti* movements of Northern India, was born in a Brāhmaṇa family in Prayāga, and lived mostly in Vārāṇasī in the first quarter of the 16th century. He was a disciple of Rāghavānanda who was 13th in descent as a disciple of Rāmānuja (12th century). Rāmānanda's theology thus did not substantially differ from the Viśiṣṭādvaita system. Rāmānanda made devotion to Rāma popular in Northern India. Ever since, *Rāma-bhakti* has remained the most important religion of this region. Traditionally, Rāmānanda had 12 principal disciples including Kabīr, a Muslim; Raidāsa, a leather worker; and Sena, a barber. Some scholars dispute this tradition, for these three persons, who wrote extensively, never mention clearly that Rāmānanda was their *guru*.

Rāma navamī, the ninth day of the bright half of Caitra (March-April). Rāma was born at noon on this day. The day is observed as *vrata* (day of fasting).

RĀMĀNUJA, (Tamil, Ileya Perumāl), philosopher and Vaiṣṇava theologian, and chief exponent of the Viśiṣṭādvaita school of Vedānta, was born in Srīperumbudur, in South India. The year of his birth is traditionally given as 1017. Rāmānuja studied under Yamunācārya whose teachings foreshadow those of the pupil. Rāmānuja married but gave up the world at the age of 30, and became a *sannyāsin*. Early in his career he rejected the impersonal doctrine of Śaṅkara, in favour of devotion to the god Viṣṇu and his consort Śrī. After a long pilgrimage, Rāmānuja came to Śrīraṅgam where he organized temple worship, founded centres, and provided an intellectual basis for the practice of *bhakti* (devotion). He set forth his doctrine in three major commentaries: the *Vedārtha-saṅgraha* (on the Veda), the *Śrī-bhāṣya* (on the *Brahma-sūtra*), and *Bhagavad-*

gītā-bhāṣya (on the *Bhagavadgītā*). Rāmānuja died in 1137 in Śrīraṅgam.

Rāmānuja's influence on the course of Hinduism as a religion has been great. He gave *bhakti* an intellectual basis. Ever since, *bhakti* has remained the major force in the religions of Hinduism.

RĀMANYA NIKĀYA, one of the three major *Nikāyas* (communities) in which the Buddhist *saṅgha* of Sri Lanka is divided. The other two are Siam Nikāya and Amarapura Nikāya (qq.v.). In addition to these there are some smaller *Nikāyas*. The Rāmanya Nikāya is similar to the Amarapura Nikāya; it is distinguished by slightly stricter discipline.

RĀMAPĀLA, (c. 1077–1120), a Pāla king of Bihar and Bengal. Divya, a Kaivarta officer of his brother king Mahipāla II had killed the latter and occupied Varendrī. Rāmapāla was thus king of Bihar only when he ascended the throne. Later, with the help of his feudatories, he was able to conquer Varendrī and consolidate the Pāla kingdom. Sandhyākaranandī wrote the history of Rāmapāla in his *Rāmacarita*.

RAMAPRASĀDA SEN, (c. 1720–1781), a poet saint of Bengal. He composed a large number of hymns to Kālī.

RĀMATĀPANĪYA UPANIṢAD, a sectarian work of the Rāma worshippers. It is mentioned in the list of *Upaniṣads* given in the *Muktikopaniṣad*.

RĀMATOṢAṆA VIDYĀLAṄKĀRA, auther of *Prāṇatoṣaṇī* (q. v.)

RĀMĀVATA, devotee of Rāma. The *Vaiṣṇavas* of Northern India are divided into two main groups, Rāmāvata and Kṛṣṇāvata. The sects of the Kṛṣṇāvata group are devotees of Kṛṣṇa. The cult of Rāma is said to have been introduced in Northern India by Rāmānanda.

RĀMĀYAṆA, "Career of Rāma" is one of the two epics of India. The other is the *Mahābhārata*. Both are described as *Itihāsas*, "thus it happened", i.e. histories, Traditionally the author of the *Rāmāyaṇa* was Vālmīki, who suddenly discovered his own poetic power when he uttered the *Ādi-śloka* (q.v.).

The work is in seven *kāṇḍas* or books. It is said to contain 24,000 *ślokas* (*Rāmāyaṇa*, I, ch. 4) It is believed that the first (Bāla-kāṇḍa) and the seventh (Uttara-kāṇḍa) books which contain many things not immediately relevant to the main story were completed later. The other five books were completed probably by the first century BC. The text has come down in three recensions. These are the North-Western, Gauḍīya (Bengal) and Southern recensions.

The *Rāmāyaṇa* has inspired a large number of works. Some of these works are sectarian, and others are literary. Among the sectarian works are *Adbhuta-Rāmāyaṇa*, *Adhyātma-Rāmāyaṇa*, *Yoga-Vāsiṣṭha-Rāmāyaṇa*, etc. Some of the literary works inspired by the *Rāmāyaṇa* are *Raghuvaṇśa*, *Bhaṭṭi-kāvya*, *Jānakī-haraṇa*, *Rāmāyaṇa-mañjarī*, etc., and the dramas, *Abhiṣeka*, *Pratima-nāṭaka* *Mahavīra-carita*, *Uttara-Rāma-carita*, *Anargha-Rāghava*, *Prasanna-Rāghava*, etc.

The story of the *Rāmāyaṇa* has been told in almost all the modern languages of India. Some of them are, *Ramacarita-mānasa* in Hindi, *Rāmāyaṇa* of Kamban in Tamil, *Rāmāyaṇa* of *Kṛttibās* in Bengali, etc.

The *Rāmāyaṇa* story has spread to many countries of Asia from Tibet and Khotan (Eastern Turkestan) to Indonesia, Thailand, Kampuchea, etc. In the South-East Asian countries, however, they identify the story with their own countries and not with India. See *Ramakien*, *Ramayana-kakawin*, *Ream Kar*.

See Rāma, Sītā, etc. See also Daśaratha Jātaka.

RĀMĀYAṆA-CAMPŪ, is ascribed to Bhoja. It extends upto the fourth book of the *Rāmāyaṇa*. Lakṣmaṇa Bhaṭṭa added to it the sixth book, Yuddha-kāṇḍa.

RAMAYANA KAKAWIN, "Epic of Rāma", is the Old Javanese *Ramayana*. It was composed in c. 9th century, and brought to perfection by Kanwa in the 11th century. The work is based mainly on the *Bhaṭṭi-kāvya*, and not on the *Rāmāyaṇa* of Vālmīki. The first 56 percent of the Old Javanese *Ramayana* and the first 65 per cent of the *Bhaṭṭi-kāvya*, are closely parallel. Both the works end with the Yuddha-kāṇḍa. The Old Javanese *Ramayana* does not contain the *Purāṇa* stories of the Bāla-kāṇḍa of Vālmiki. The Old Javanese *Uttara-kanda* is a separate work.

The story of Rāma in known in many versions in Indonesia, in prose and verse, and is a popular *wayang* (shadow play) theme.

The Malayan version *Hikayat Seri Rama* differs in many respects from *Ramayana Kakawin*.

The locale of the Indonesian *Rāmāyaṇa*s is Java not India.

RĀMĀYAṆA-MAÑJARĪ; a poem by Kṣemendra. The poet abridges in 5386 *śloka*s, the North-Western recension of the *Rāmāyaṇa*.

RAMBHĀ, name of an *apsaras*. She was one of the 14 *apsarasas* who were daughters of Kaśyapa and Pradhā (*Mahābhārata*, I, ch. 65). See also Nalakūvara.

RĀM-DĀS, (b. 1534-d. 1581), also called Bhāi Jeṭhā was the fourth *guru* of the Sikhs. He built a holy tank on the land given to him by the Emperor Akbar, and then fouuded the town of Amritsar round about it. (The town was originally called Rāmdāspur.) Amritsar later became the religious capital of the Sikhs.

RĀMESWARAM, an island in the Rāmanāthapuram district of Tamil Nadu. Its temple was built in the 17th century on the traditional site sanctified by Rāma's footprints, when he crossed the ísland on his journey to rescue Sītā from Rāvaṇa. The temple dedicated to Śiva contains one of the *jyotirliṅga*s (q. v.). The building is a beautiful example of the Dravidian style. "The glory of the temple is in its corridors. These extend to a total of nearly 4,000 feet (1, 200 metres)."

RANAKPUR, the site of the celebrated Jaina temple is about 150, kilometres south east of Jodhpur and about 24 kilometres east of the Falna railway station. The temple was built at the time of Rana Kumbha (15th century) of Mewar. The main structures of the temple are on a platform about 70 metres by 60 metres, exclusive of the projections on each side. The design of the temple is complicated and extensive. The temple has 80 domes and about 420 columns. The main shrine has four cells, Each of them contains a statue of Ādinātha, the first *tīrthaṅkara*. The whole building is adorned with carvings. and the variety and details are such that no two columns are exactly alike.

Rāṇāyanīya, name of one of the three extant recensions of the the Sāmaveda, the other two are *Kauthuma* and *Jaiminīya*.

RAṄGANĀTHA, name of the form of Viṣṇu at Srirangam (q.v.). It is a *yogaśayana-mūrti* of Viṣṇu, who however, lies on a bed and not on Ananta. There is a *utsava-vigraha* also, for procession at festivals.

RANGPUR, an archaeological site about 100 kilometres south-west of Ahmedabad in Gujarat. Excavations have revealed here the existence of the later phases of the Harappa culture. The place was occupied until about 200 BC. The last period is characterized by Northern Black Polished Ware (N.B.P.).

Ranjaka or **rāgakṛt**, one of the five kinds in which *pitta*, a *doṣa* (q.v.) is divided. Its place is the stomach. It colours the chyle and turns it into blood. (*Aṣṭāṅga-hṛdayam*, 1.12, 13)

RANTIDEVA, a king famous for his *yajña*s and hospitality to Brāhmaṇas. He killed numerous animals in his *yajña*s. Animals wishing to go to heaven would themselves come to be offered in Rantideva's *yajña*s. The river Carmanvatī was formed by the blood and fat which flowed out of his *Agnihotra* sacrifices. (*Mahābhārata*, Droṇa P. ch. 67; *Meghadūta*, v. 45.)

RAO, S.Ranganath was born in 1922 and was educated at the Mysore and Nagpur Universities. He served the Archaeological Survey of India from 1948 to 1980. His notable discovery was Lothal which according to him was a port town of the Indus Valley Civilization. His works imclude *Amreli –A Kshatrapa Gupta Town*; *Lothal and Indus Civilization*; *The Decipherment of the Indus Script*; etc.

Rasa (1), taste, flavour, relish. There are six *rasas: madhura* (sweet), *amla* (sour), *lavaṇa* (salt),*kaṭu* (pungent), *tikta* (bitter), and *kaṣāya* (astringent) (*Caraka-saṇhitā*, I, 1.64). In the *Caraka-saṇhitā* (I, ch. 26) there is a report of a discussion on the number of *rasas*. Somebody suggested that there was only one *rasa*: that which was the object of the tongue. Others mentioned two, three, four etc. as their number. A man from Bāhlika said that *rasas* were innumerable, (for instance, the sweetness of sugar cane, honey, sugar, etc., could not be described as the same *rasa*). At the end Punarvasu gave the decision that the *rasas* were six in number.

Rasa (2), mood, sentiment, generalized resultant emotion in the spectator or reader. The root-word *ras* in Sanskrit means taste. So whatever can be tasted by the tongue (or heart) is *rasa*. There is no external organ provided for the tasting of *rasa* in a poetic composition. The organ for tasting this is the sensitive heart. Bharata recognized eight *rasas*. These were *śṛṅgāra* (erotic), *hāsya* (comic), *karuṇa* (pathetic), *raudra* (furious), *vīra* (heroic), *bhayānaka* (terrible),*bībhatsa* (disgusting), and *adbhuta* (marvellous). Rudraṭa added two more *rasas* to the list of eight. These were *preyas* (agreeable) and *śānta* (quietestic). Later authors, particularly Udbhaṭa, discarded *preyas* as *rasa*, but retained *śānta*. These nine *rasas* are recognized by most authors, at present. (See *Rasa-sampradāya*.) See also *Bhāva* (1).

Rasa, (3), mercury. The use of mercury in medicine started perhaps in the 8th century. "*Rasa* has miraculous healing properties. It destroys even the sins committed in the past life." (*Rasaratnasamuccaya*, I, vv. 8-26). A whole science of healing based on the preparations of mercury (*Rasa cikitsā*) was built up and a large number of books written on the subject. Some of these are: *Rasa-ratnākara*, *Rasārṇava*, *Rasendra-cintamaṇi*, *Rasaratna-samuccaya*, etc. See Nāgārjuna (2), Siddha (3).

RASA-GAṄGĀDHARA, by Jagannātha, is an important work on poetics. It is of the same rank as *Dhvanyāloka* and *Kāvya-prakāśa*. The author boldly criticizes writers of past, offering his own independent views. Only the first chapter and part of the second chapter have come down.

RASA-RATNA-SAMUCCAYA, an important work belonging to later period of the development of the *Rasa* system of medicine. Attempts were made in this period (c. AD 1300 to c. 1550) to use the metallic compounds, particularly of mercury, in place of the old Aurvedic herbs and simples, as far as possible.

RASĀRṆAVA, "sea of mercury", a 12th century anonymous work on the *rasa* system of medicine. *Rasa* (mercury) has been described in this work as of divine origin. It is the seed of Śiva. Similarly mica has been described as the seed of Gaurī the consort of Śiva. The combination of the two is held as destructive of death and poverty.

Rasa Sampradāya was the first of the classical schools of Poetics. It was founded by Bharata. He described *rasa* as the seed of poetry, and also its fruit; for the end of reading a poetic composition or seeing a dramatic performance was the enjoyment of *rasa*. The root-word *ras* in Sanskrit means taste. So whatever can be tasted by the tongue, or the heart, was *rasa*. There is no external organ for the tasting the *rasa* of literature. The organ of tasting this was the sensitive heart.

How does *rasa* appear in literature? Bharata said that *rasa* was created out of three kinds of feelings which the poet creates. These he named *vibhāva*, *anubhāva* and *sañcāri-bhāva*. *Vibhāva* is what raises a particular emotion in a man. This has two main forms: *ālambana-vibhāva* (Fundamental Determinant) and *uddīpana-vibhāva* (Excitant Determinant). For instance, Śakuntalā is the direct cause of the feeling of love in Duṣyanta. Here Śakuntalā is the *ālambana vibhāva*. Whatever increases or excites that feeling is *uddīpana-vibhāva*. The physical expression of these feelings is called *anubhāva*, such as smile, sigh, sidelong glance, etc. The transient feelings in the mind are called *sañcāri-bhāva*. All these three combine together to create *rasa* in the spectator, by exciting the appropriate *bhāva*.

Bharata divides the emotions (*bhāva*s) into two classes, lasting and transient (*sañcārī*). Only the lasting emotions (*bhāva*s) when helped by *vibhāva*, *anubhāva* and *sañcāri-bhāva* create the *rasa* in literature. These lasting emotions are lust, mirth, sorrow, etc. These in turn give rise to the corresponding *rasa*s, *śṛṅgāṛa* (erotic), *hāsya* (comic), *karuṇa* (pathetic), etc., in the mind of the reader.

The *bhāva*s, lust, mirth, sorrow, etc., are called lasting because, according to Abhinavagupta, all persons were endowed with these emotions from their birth. But the *sañcārī-bhāva*s do not exist in our mind all the time. They appear in our mind only when the situation is appropriate, and help in the development of the permanent emotions. Bharata has enumerated as many as *33 sañcāri-bhāva*s.

See also *Alaṅkāra-śāstra* and *Bhāva* (1).

RASEŚVARA DARŚANA, name of the ninth chapter of the *Sarvadarśana-saṅgraha*. The *rasa* (mercury) system of medicine has been praised in this chapter. The adherents of this system were Śaivas who believed in the oneness of the soul with Śiva, but state that emancipation during lifetime depended upon the health of the body. The body should be made strong through the use of mercury.

RASHNU, in Zoroastrianism, is the god of justice. He determines the future of the souls according to their deeds. The 18th day of the month is sacred to Rashnu.

Rāśi, zodiacal sign. The zodiac, the annual path of the sun round the earth, is divided into 12 equal parts of 30° each. Each of these parts is given a name called a *rāśi*. Thus the sun travels through the 12 *rāśi*s in a year, and the time taken by the sun to travel through a *rāśi* is the length of a solar month.

Use of the *rāṣi*s is not found in the epics or the earlier literature such as the Vedas or the *Brāhmaṇa*s. The system along with the names came to this country through contacts with the Greeks, in the early centuries of the Christian era. The Sanskrit names are very similar to the Greek names in translation. The exception is the 10th *rāśi*. The Greek name Ligoxeros (Capricornus) means a goat. The Sanskrit name Makara stands for a mythical sea animal. The international names used at present are all synonymous with the Greek names.

Sanskrit names	International names
1. Meṣa	Aries (Ram)
2. Vṛṣabha	Taurus (Bull)
3. Mithuna	Gemini (Twins)
4. Karka or Karkaṭa	Cancer (Crab)

5. Siṇha	Leo (Lion)
6. Kanyā	Virgo (Virgin)
7. Tulā	Libra (Balance)
8. Vṛścika	Scorpio (Scorpion)
9. Dhanuḥ	Sagittarius (Archer)
10. Makara	Capricornus (Goat)
11. Kumbha	Aquarius (Water Bearer)
12. Mīna	Pisces (Fish)

Rāslilā, a folk dance. The term refers especially to the dance of Kṛṣṇa and Rādhā surrounded by their companions, the *gopa* boys and girls. See *gopī*.

Rāso, (12th–16th century), versified romance of a popular character, mostly from Gujarat and Rajasthan. *Rāso*s describe the heroism of some Rajput prince or the sentimental love affair of some Rajput prince and princess who finally meet after a long and painful separation.

Rāso is also the name of one of the metres used in these compositions.

RĀṢṬRAKŪṬA, name of a dynasty which ruled over Deccan from the 8th to the 10th century. The name apparently means "head of a *raṣṭra* (district)", i.e. the founders of the dynasty were officials of the Calukya king. Later Rāṣṭrakūṭa kings claimed that they descended from Kṛṣṇa–Vāsudeva, and thus belonged to the lunar race. The founder of the imperial line of Rāṣṭrakūṭas was Dantidurga (c. 733 – c.758), also called Dantivarman. He became the master of the whole of Maharāṣṭra in 753. Important kings of this dynasty were Kṛṣṇa I, Govinda III, and Amoghavarṣa. The last ruler of the dynasty was Karkka II who was overthrown by Taila II in 973.

RATHAKRĀNTA, name of one of the three regions into which India is divided in certain Tantra texts. The other two are Aśvakrānta and Viṣṇukrānta. Rathakrānta extends from the Vindhya to Mahācīna and includes Nepal (*Śaktimaṅgala-tantra*).

Ratha-laṭṭhi Jātaka. This is the 332nd story of the *Jataka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was his minister of justice. One day the king's priest driving in a chariot met some carts on the way. They did not give way to the priest. In his rage, the priest threw a stone at them. The stone rebounded from the axle of a cart and hit the priest on his head. He complained to the king that the cart drivers had beaten him. Bodhisattva advised the king to find out the facts and not to hastily punish the drivers.

Rathayātrā, "car-procession", a solemn procession of an idol in car. The term refers especially to the car-procession of Jagannātha at Puri. This is taken out in *Āṣāḍha* (June–July).

RATI, "love, desire", the wife of Kāma, the god of love.

RATI RAHASYA, also called Kokaśāstra, is a work on erotics by Kokkaka. The work is written in ornate stanzas, and the author boasts that he has collected together not only the teachings of Vātsāyana, but has also taken into consideration the teachings of Nandikeśvara and Goṇikāputra. The work was written before the 13th century.

RATNAGIRI, an archaeological site in the Cuttack district of Orissa. According to the Tibetan historian Tārānātha, Ratnagiri was a centre of Mahāyāna and Vajrayāna learning and art. Excavations carried out here since 1958 have confirmed this. The site has yielded a number of beautifully sculptured images of stone and bronze. The main *stūpa* 14.5 metres square was built in c. 8th century. Facing the main *stūpa* were two brick monasteries in a row. The entrance porch of the monasteries has been described as "magnificent". The monasteries were occupied upto the 13th century.

RATNĀKARA (1). According to Kṛttibās, the author of the Bengali *Rāmāyaṇa*, Ratnākara was the former name of Vālmiki, and he was a son of the sage Cyavana. He was a robber in his early life. Once he met Brahmā and Nārada, and wanted to kill and rob them. They said that he could do so provided his parents and wife, who depended on him, would agree to share the sin. They refused. Ratnākara came back dejected. He asked Brahmā and Nārada how he could obtain salvation. They advised him to repeat the name of Rāma, but Ratnākara, a sinner, could not utter the name. He was then told to repeat the word *marā* continuously. This by repetation became

Rāma. Rātnākara sat down and uttered the name for many ages, until his body was covered by an ant-hill (*valmīka*). When he emerged he was named Vālmīki.

This story is not found in the *Rāmāyaṇa* of Vālmīki. There he says that he was the son of Pracetā (VII, ch. 111, v. 11); and he had never in his life committed any sin (VII, ch. 96).

According to the *Mahābhārata* (Anuśāsana P. ch. 18), Vālmīki was once called a *brahmaghna*, slayer of Brāhmaṇa. Several stories that Vālmīki, the son of a Brāhmaṇa, was a robber in his early life are given in the *Skanda purāṇa*. The theme is further developed in the *Adhyātma-Rāmāyaṇa* (VI, 42-88). But the name Ratnākara does not appear in any version other than that of Kṛttibās.

RATNĀKARA (2), (9th century), author of the long poem *Hara-vijaya* (q.v.).

RATNAKĪRTI, (early 11th century), was a Buddhist logician. He was a senior contemporary of Dīpaṅkara-Atīśa at the University at Vikramaśīlā. His works *Apoha-siddhi* and *Kṣaṇa-bhaṅga-siddhi* were edited early in this century by Haraprasād Śāstrī. A few of his other works were discovered by Rāhula Saṅkrityāyana in Tibet. These latter works were in the Maithil script.

RATNAMĀLĀ, or *Prayogaratnamālā*, is a grammar by Puruṣottama Vidyāvāgīśa. In his Report on Indigenous Education in Bengal in the early 19th century William Adams reported that this was the grammar studied in some of the schools of higher learning in the Rajshahi District (now in Bangladesh).

RATNASAMBHAVA, name of one of the five dhyānibuddhas. He is known in Japan as Hosho.

Ratna-traya, "three jewels". These are: *samyak darśana* (right belief or faith), *samyak jñāna* (right knowledge), and *samyak caritra* (right conduct). These together constitute the *mokṣa-mārga* in Jainism. In other religious schools, the emphasis is laid on eiher *bhakti* or *jñāna* or *karma*. Jainism holds that all the three must coexist in a person if he is to walk along the path to salvation,

RATNĀVALĪ, a four-act drama of the *nāṭikā* type by Harṣa. The theme of the drama is a light-hearted love intrigue of the king Udayana with a lowly maiden Sāgarikā of unknown status. They meet secretly chiefly through the help of a jester and the damsel's friend. The queen discovers the intrigue and is enraged, but she finally aeccpts the situation in the last act when she finds that the maiden is her long lost cousin. Priyadarśikā, another four-act drama by the same author has almost the same theme. The name of the maiden in that drama is Āraṇyikā.

Raudra, "furious" is a *rasa* (q.v.) or a sentiment in poetics. The permanent sentiment *krodha* (anger) is its essence. *krodha* is caused by feelings such as indignation and aversion to an enemy as *vibhāva* ("determinants"); the resulting development of it is *raudra*, the furious sentiment. A state of agitation accompanied by biting one's lip, trembling, frowning, sweating, redness of face, drawing the weapons, holding the shoulders boastfully, striking the earth, vowing, and imprisonment are the *anubhāva* or the consequents of this *rasa*. The *sañcāri-bhāva*s (transitory states) in it are indignation, intoxication, recollection, inconstancy, envy, cruelty, agitation and the like (*Dāśarūpa*, IV, 81).

RĀVAṆA, "roaring", the *rākṣasa* king of Laṅkā, He was son of Viśravas and Kaikasī (or Nikaṣā, q.v.) and a half brother of Kubera who lived in Laṅkā, Rāvaṇa asked him to leave and occupied the place. By penances and devotion to Brahmā, Rāvaṇa pleased him and asked from him the boon to be invulnerable to gods and demons. He did not worry about mere men (*Rāmāyaṇa*, VII, ch. 10). He had ten heads and 20 arms. Hence he was also called Daśānana or Daśakaṇṭha. Rāvaṇa conquered the three worlds and became a terror to the gods. On their request, Viṣṇu agreed to be born as a man, Rāma (*Ibid*, I, ch. 15). Rāvaṇa's destruction by Rāma is the theme of the *Rāmāyaṇa*.

RĀVAṆĀRJUNĪYA, a poem in 27 cantos by the Kashmirian poet Bhaumaka (c. 7th century). It narrates the story of Rāvaṇa and Kārtavīryārjuna, and at the same time illustrates almost the whole of the *Aṣṭādhyāyī*.

RĀVAṆA-VADHA, "killing of Rāvaṇa", name of a long poem by Bhaṭṭi (q.v.).

RAWLINSON, Henry Creswicke was born on 11.4.1801. He came to Bombay in the sevice of the East India Company in 1827. From 1833 to 1839 he was in Persia where he was sent to discipline the Persian troops. Rawlinson deciphered the Persian cuneiform inscription of Darius Hystaspes at Behistun in 1846. He died on 5.3.1895.

RAWLINSON, Hugh George was born in England on 12.5.1880. He was educated at the Cambridge University. He joined the Indian Educational Service in 1908; and he retired as the Principal, Deccan College, Pune in 1933. He contribted, to the *Cambridge History of India*, *Encyclopaedia Britannica*, etc. Among his works are *Intercourse Between Iudia and the Western World*, *Indian Historical Studies*, etc.

RAY-CHAUDHURI, Hemchandra was born on 6.4.1892 in Ponabālia village in the Barisāl District, now in Bangladesh. He was educated at the Presidency College, Calcutta. He joined the Bengal Education Service and taught in various Colleges. From 1936 to 1952 he was Professor of Ancient Indian History and and Culture at the Calcutta University. Ray-Chaudhuri died on 4.5.1957. Among his works are: *Political History of Ancient India; Early History of Deccan; History of Bengal; Studies in Indian Antiquities;* etc,

ṚBHU(S), are Vedic gods. A hymn of the Ṛgveda (I, 20) is addressed to Ṛbhus. They are described there as skilful workmen who fashioned Indra's chariots and horses.

Ṛgveda (IV, 33.7) says that the Ṛbhus sleep for 12 days as the guests of the sun. According to B.G. Tilak these 12 days are the difference between the solar year of 366 days and the lunar year of 354 days.

Ṛc, same as ṛk (q. v.).

ṚDDHI, "Prosperity", wife of Kubera (*Mahābhārata*, V, ch. 116). Ṛddhi is the name of a wife of Gaṇeśa also.

REAM KER, the Kampuchean version of the *Rāmāyaṇa*. The text which has come down to the present day consists of only Books 1–10 and 75–80. Books 1–10 tell the story of Rāma from the contest of the bow and his departure for the forest with Sītā and Lakṣmaṇa as far south as the bridge to Laṅkā. Books 75-80 describe Sītā's banishment and end with Sītā's flight to the Nāga country following her appearance at Rāma's pretended funeral.

The Rāma epic has held a high place in Kampuchean culture at least since the Angkor period. Favourite scenes have formed, and still form, the subject of bas-reliefs on temple walls, paintings in monasteries, performances of song and dances by peasant troupes, and presentations of the way-side shadow theatre. The story of the *Rāmāyaṇa* is not identified with India.

Recaka, expiration, expulsion of the air within the body, an exercise in Pātañjala-darśana. See *kumbhaka*.

RENOU, Louis was born in Paris on 28.10.1896. He was educated at Ecole de hautes studies in Paris from where he obtained his Doctorate in 1925. He was Professor at Lyons University from 1925 to 1928. From 1929 to 1937 he was Director of the Ecole de hautes studies. Later he was Professor at Sorbonne. Renou died on 18.8.1966. Among his works are *Grammaire Sanskrit*, (1930); *La Grammaire de Panini*, (tr), (1948-54); *Le Kavya-mimansa de Rajasekhara*, (1946); etc.

REṆUKĀ, name of the mother of Paraśurāma (q.v.).

REVĀ, mentioned in the *Meghadūta* (v. 19), is perhaps the Narmadā river. Revā mentioned in the *Vāmana P.* (ch. 13) and *Bhāgavata P.* (V. ch. 19) is perhaps a different river.

REVATĪ (1), "Wealthy", is a *nakṣatra* (q.v.). This *nakṣatra* comprises 32 stars of which the southernmost is zeta *Piscium*.

REVATĪ (2), daughter of Raivata-Kakudmin and wife of Baladeva. Her father had taken her to Brahmā in heaven to consult about a husband for her. Two *gandharvas* Hāhā and Hūhū were singing a divine song at that time. The king waited for the song to end. Raivata then mentioned to Brahmā some persons he had thought of for his daughter. Brahmā smiled and said that several *caturyugas* (See *kalpa* (2).) had passed while Raivata was listening to the song, and the *Kali-yuga* of the 28th *caturyuga* of a Manu was about to begin. All the persons whom Raivata knew had long passed away. Brahmā advised Raivata to go back to earth and give his daughter to Baladeva who was a partial *avatāra* of Viṣṇu, and who was then living in the same place where Raivata once ruled. Raivata found that the people on the earth were short and ugly. He offered his daughter Revatī to Baladeva. Baladeva pressed her down with the end of his ploughshare and made her height equal to his own. He then married her. *Viṣṇu-purāṇa*, IV, ch. 1.

ṚGVEDA, the earliest of the four Vedic *saṉhitā*s or collections of hymns. The other three are Sāma, Yajur and Atharva. (Some parts of the Atharvaveda may be as old as the earlier parts of the Ṛgveda.) The hymns of the Ṛgveda were composed over a longish period upto about 900 BC. It has not been possible yet to definitely connect the Vedic culture with any of the cultures discovered so far by the archaeologists. The hymns of the Ṛgveda were used in the sacrificial rituals. The manner of performing these rituals are given in the later literature known as the *Brāhmaṇa*s. The hymns are addressed to various gods, the most important of them being Indra, Agni, Varuṇa and Soma. Soma is actually not an anthropomorphic god, but a kind of drink. It was considered so important that 114 hymns, which constitute the ninth book of the Ṛgveda, are addressed to Soma. Indra is the favourite god of the Ṛgvedic people. He is their war-god and god of rain. Nearly a fourth of the Ṛgveda is devoted to his praise. Not many gods who are important in Hinduism are mentioned in the Ṛgveda. Rudra is mentioned, and Viṣṇu who is praised in (I,22) is perhaps the Sun-god. There is no important female god in the Ṛgveda.

The Vedic people were mainly agricultural, and lived in the villages, though pastoral economy still dominated their mind. They called themselves Āryas. The Ṛgveda depicts them as constantly fighting with the darker Dāsas. The strength of the Āryas lay in their swift running horses which they harnessed to their war chariots.

Growing interest in the problems of creation of the world is seen in the tenth *maṇḍala* or book of the Ṛgveda. This book contains the later hymns. See Puruṣa-sūkta.

In the beginning, the Vedas were transmitted orally from father to son in the family of the priests. Great care was taken that even a single syllable was not wrongly transmitted. Various devices were made to ensure this. See *jaṭā-pāṭha ghana-pāṭha*, etc. Thus only a single text has come down. The only difference was regarding the Vālakhilya hymns. Some accepted all the eleven of them, others accepted eight. Some diminished them by a few verses. Thus it is said that the Ṛgveda has five recensions: Śākala, Vāṣkala, Āśvalāyana, Śāṅkhāyana and Māṇḍūkeya. In practice only two recensions exist: the Vāṣkala which admits 1017 hymns and distributes them in eight books called *aṣṭaka*s (q. v.), and Śākala which admits 1028 verses and distributes them in ten books called *maṇḍala*s (q. v.).

The language of the Ṛgveda is a precursor of Sanskrit, and not all of it is perfectly understood. Attempts to understand the language started quite early. (See Nighaṇṭu, and Nirukta.) The first attempt to write a commentary on the Vedas was made by Sāyana (14th century).

ṚGVIDHĀNA, a metrical work attributed to Śaunaka. It describes the magical effects produced by the recitation of hymns or single verses of the Ṛgveda.

RHYS DAVIDS, (Mrs) C.A.F. was married to T.W. Rhys Davids in 1894. She shared her husband's enthusiasm for the study and research in Buddhism. To her philosophical temperament, Buddhist Abhidhamma covering the studies of psychology and ethical philosophy appealed most. She carried on the work after the death of her husband in 1921. She was the President of the Pali Text Society at the time of her death on 26.6.1942. For the Pali Text Society she had edited *Vibhaṅga*, *Yamaka*, *Paṭṭhāna* with commentary, and *Visudhimagga*. She had translated several other Buddhist books into English.

RHYS DAVIDS, Thomas William (b. 12.5.1843) was educated at the Breslau University. He joined the Ceylon Civil Service and served from 1866 to 1877. Rhys Davids revived the interest in the study of Buddhism in Sri Lanka. In 1882 he became the Professor of Pali at the University College, London. From 1904 to 1914 he was Professor of Camparative Religion in Manchester. He founded the Pali Text Society in London in 1882. He was one of the founders of London School of Oriental Studies. Rhys Davids died on 27.12.1921. His works include; *Buddhism, Its History and Literature; Early Buddhism; Vinaya Texts; Digha Nikāya; Buddhist Suttas (Sacred Books of the East*, Vol. XI); etc.

Riktā, The 4th, 9th and 14th *tithi*s or days of the lunar fortnight are called Riktā. The lords of these *tithi*s are Yama, serpent and Kali respectively. These days are suitable for evil actions, such as giving poison, using occult power for killing enemies, etc. *Bṛhat-saṉhitā*, ch.99.

Rimpoche, "the Precious One" a Tibetan title. This is accorded to high Lamas and to recognized incarnations.

Rīti Sampradāya, a school of poetics where for the first time the question was posed, "What is the soul or essence of poetry?". Vāmana in his work *Kāvyālaṅkāra–sūtra–vṛtti* answered, *Rītir-ātmā kāvyasya, rīti* is the soul of poetry. He defined *rīti* as *viśiṣṭa pada–racanā*, a particular arrangement of words.

By *rīti* Vāmana did not mean 'style'. *Rīti* is the outward presentation of the beauty of the work, called forth by a harmonious combination of more or less fixed literary excellences (*guṇa*s, q.v.).

Though Vāmana (c. AD 800) gave the clearest exposition of the *Rīti* school, Daṇḍin is considered one of the first proponents of this literary movement. The term used by Daṇḍin was *mārga*, and he mentioned two of them, *Gauḍa* and *Vidarbha;* but he said that between these two there were other intermediate modes. Vāmana named three *rīti*s, vig., *Vaidarbhī*, *Gauḍī*, and *Pāñcālī;* and of these the *Vaidarbhi* containing all the *guṇas* was the best. The *Agni–purāṇa* (ch. 340) added *Lāṭī* as another *rīti*.

Ṛk or **Ṛc**, "laudatory stanza", a Vedic *mantra*, set in metre, mainly in praise of different gods. Gāyatrī (q.v.), for instance is a mainly *ṛk*. The whole of the Ṛgveda is a collection of *ṛks*. Some *ṛks* are founded in the Yajurveda also, but a larger number is found in the Atharva Veda. Another name of *ṛk* is Śakvarī, i.e., a *mantra* with the help of which Indra was able to kill Vṛtra, his enemy (*Kauṣītaki Brāhmaṇa*, 23.2)

ṚKṢA, name of the eastern part of the Vindhya range, extending form the Bay of Bengal to the source of the Narmada and the Son.

ṚKṢAVAT, a hill on the bank of the Narmadā (*Raghuvaṉśa*, V, vv.42–44).

Rñiṅ–ma–pa. This is the fiirst Buddhist sect of Tibet. It was established by Padmasambhava in the eighth century. The followers of this sect consider him as their *Guru*. They combine many of the old practices of the Bon religion with Vajrayâna practices, and worship both fierce demoniacal and benign deities. They wear red caps or hats to distingiush themselves from the followers of the earlier Bon sect, who used black caps. In course of time many corrupt practices and loose morals entered among the followers of this sect. This gave rise to several reform sects.

ROBINSON, Richard was born in Alberta, Canada in 1926. He was educated at the Alberta University and the School of African and Oriental Studies, London. He was Professor of Indology in the Wisconsin University in the U.S.A. Robinson died on 7.11.1970. Among his works are, *Early Madhyamika in India and Ceylon*, *The Buddhist Religion*, etc.

ROER, Hans Heinrich Edward was born in Brunswick, Germany in 1805. He came to India in 1839, and was appointed in the next year the Editor of the Bibliotheca Indica Series of thc Asiatic Society. In 1841 he was made the Librarian of the Society. Roer edited all the important *Upaniṣads* published in this serics. He also translated the *Bṛhadāraṇyaka Upaniṣad*. Roer died on 17.3.1866.

ROGERIUS, Abraham was a missionary and servant of the Dutch East India Company. He came and lived in South India for ten years. In 1651 he published in Holland his book *The Open Door to Hidden Heathenism*. The book included 200 verses from Bhartṛhari's *Vairāgya–śataka* and *Niti–śataka*. He was thus the first European to translate from Sanskrit to a European language.

Rohantamṛga Jātaka. This is the 501st story of the *Jātaka.*

In former times, when Brahmadatta was the king of Vārāṇasī Bodhisattva was born as a golden deer. His name was Rohanta. One day the queen of Vārāṇasī dreamed that a goldan deer was preaching to her. She begged the king to make the dream come true. A hunter who knew where Rohanta lived undertook to bring him to court. He set a trap and Rohanta was caught in it. When the hunter approached, all the deer ran away except the brother and sister of Rohanta who would not abandon him. The hunter touched by their devotion set Rohanta free. When Rohanta learned why he had been caught he offered to go to the city, but the hunter dissuaded him owing to the risks he would run. Rohanta then taught *Dharma* to the hunter and sent him back with a golden hair from his body. The hunter related the story to the king and queen and preached to them *Dharma.* He rejected the rewards they offered him. He went to the Himālaya and became an ascetic.

ROHIṆĪ (1), "Ruddy", is a *nakṣatra* (q.v.) This *nakṣatra* comprises alpha, theta, gamma, delta and epsilon *Tauri.*

ROHIṆĪ (2), one of the wives of Vasudeva. She was the mother of Balarāma (q.v.).

Rohiṇī Jātaka. This is the 45th story of the *Jātaka.*

Formerly when Brahmadatta was the king of Vārāṇasī, Bodhisattva was his treasurer. Rohiṇi was his maid-servant. Once she was husking paddy with a pestle. Her mother who was lying near was troubled by flies. Rohiṇī thought of killing them. She struck at them with her pestle and killed her mother. Bodhisattva said that a clever enemy was better than a stupid friend.

ROHITĀŚVA, name of the son of Hariścandra (q.v.)

Romaharṣa Jātaka. This the 94th story of the *Jātaka*

In one of the earlier *kalpas*, Bodhisattva had practised the severe penances of an Ājīvaka (i.e., Ājīvika q. v.) ascetic. At the moment of his death he saw the views of hell, and realized the futility of severe penances. For this realization he was born in Devaloka.

ROMAHARSAṆA, same as Lomaharṣaṇa (q.v.).

Romaka Jātaka. This is the 277th story of the *Jātaka*.

Formerly, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was the leader of a flock of pigeons. An ascetic lived for 50 years where the pigeons fed. Bodhisattva visited him daily. Once the villagers gave the ascetic some pigeons' flesh. He liked it so much that he planned to kill the pigeons who visited him. He hid a club in his clothes. Bodhisattva could guess from the smell of his body that he had eaten pigeons' flesh and wanted to eat some more. He asked his flock to stay away.

ROMAKA SIDDHĀNTA, a manual of astronomy, no longer extant. Its name suggests that it was of foreign origin. Varāhamihira used it in writing his *Pañca-siddhāntikā* (q.v.).

ROTH, Rudolf was born in Stuttgart on 3.4.1821. He was educated at the Tubingen University. Later he went to Paris and studied under Burnouf. He then went to England and studied the manuscripts of the Vedas at the East India House and the Bodleian Library at Oxford. He came back to Tubingen in 1845. His book *Zur Literature und Geschichte des Weda* came out in 1846. Roth was made Professor of Eastern Languages at Tubingen in 1848. For more than 25 years Roth laboured with Boehtlingk and compiled the seven volume work *Sanskrit Worterbuch* (1852-1875), commonly known as the *St Petersburg Dictionary*. Roth contributed the Vedic terms and the terms connected with medical science. The words of classical Sanskrit were contributed by Boehtlingk. Another important work of Roth is *Nirukta of Yaska*. Roth died in Tubingen on 23.6.1895.

ROY, Ram Mohun was born in Radhanagar, a village in the Hooghly District of West Bengal, in 1772. He settled down in Calcutta in 1814. He was against idol worship practised by the Hindus. He started propagating his views that God was one and formless and should be worshipped as such. He translated into Bengali the *Vedānta–sūtra* and the *Upaniṣads* : *Kena, Īśa Kaṭha, Māṇḍūkya* and *Muṇḍaka*. He translated into English the *Upaniṣads* : *Kena, Īśa, Mūṇḍaka* and *Kaṭha*. He made an English translation of an abridgement to the *Vedāntasūtra*. This last work was translated into German and published from Jena in 1817. Ram Mohun founded the Brahmo Samāj in Calcutta on 20.8.1828. He died in Bristol, England on 27.9.1833.

ROYAL ASIATIC SOCIETY OF GRFAT BRITAIN AND IRELAND, was founded in London in March 1823, "for the study of the History, Religions, Institutions, Customs, Languages, Literature and Arts of Asia". Among the founders of the Society was H.T.Colebrooke who was President of the Asiatic Society of Bengal for a number of years. The first president of the Royal Asiatic Society was C.W.W. Wyann. The first Librarian was Col. James Tod. The Library of the Society has more than 1,00,000 volumes on Asia. There is also a large collection of Oriental manuscripts. The Society issued three volumes of its *Transactions* spanning the period 1823 to 1833. The *Journal* of the Society was started in 1834.

ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND, BOMBAY BRANCH, former name of the Asiatic Society of Bombay (q. v.).

ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND, KOREA BRANCH, Seoul, was established in 1900. Its *Transactions* published since that year were suspended from 1941 to 1950.

ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND, NORTH–CHINA BRANCH, Shanghai was established in 1858 and continued upto 1948.

ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND, STRAITS BRANCH, Singapore was founded in 1878. In 1922 the Society changed its name to Malaysian Branch Royal Asiatic Society.

ROYAL CENTRAL ASIAN SOCIETY, was founded in London in 1914. It publishes a journal named Asian Affairs.

Ṛṣabha, the second note of the octave. It is indicated by RA. Its sound is said to have been devised after that of a bull (*ṛṣabha*). Hence the name. Its accent is *anudātta*.

ṚṢABHA, son of Nābhi who was king of Himavarṣa. Ṛṣabha had 100 sons of whom Bharata was the eldest. In his old age Ṛṣabha gave the kingdom to Bharata and went on *vānaprastha*. He remained nude thereafter until his death. The country was named Bhārata-varṣa whan Bharata became the king. *Viṣṇu-purāṇa*, II, ch.1.

ṚṢABHA-NĀTHA, name of the first *tīrthaṅkara* of the Jainas. The name of his father was Nābhi who was king of Kośala. Ṛṣabhanātha reigned as a king for a long time, and thereafter divided his kingdom among his 100 sons and became an ascetic. After a long penance, he obtained the highest knowledge and became a *kevalin* (q.v.). Ṛṣabhanātha is said to be identical with Ṛṣabha of the Hindu *Purāṇa*s.

The emblem of this *tīrthaṅkara* is a bull.

Ṛṣi, sage, seer, poet. Each hymn of the Ṛgveda names the *ṛṣi* who composed it. In Ṛgveda (I, 1.1) reference is made to previous *ṛṣi*s (poets). Later the *ṛṣi*s became the representatives of a sacred past, and were regarded as holy sages. They were typified by a particular group of seven. The term "*seven ṛṣi*s" occurs several times in the Ṛgveda, e.g., in IV, 42.8; X, 109.4; X, 130.7; etc. The *Bṛhadāraṇyaka Upaniṣad* (II,2.4) gives their names as Gotama, Bharadvāja, Viśvāmitra, Jamadagni, Vasiṣṭha Kaśyapa and Atri. But many more *ṛṣi*s are named in the Ṛgveda itself.

The idea of seven *ṛṣi*s is carried on in the *Purāṇa*s. Every Manu has seven *ṛṣi*s associated with him. The names of seven *ṛṣi*s of the present Manu Vaivasvata are the same as above, except that Gotama is spelled as Gautama and Kaśyapa as Kāśyapa. (*Viṣṇu-Purāṇa*, III, 1.32).

The *ṛṣi*s are also identified with Prajāpatis (q.v.). See also Maharṣi.

ṚṢIPATANA, (Pali: Isipatana), an open space, in Sārnāth, near Vārāṇasī, the site of Mṛgadāva ("deer park"). The Buddha preached his first sermon, the *Dharmacakrapravartana-sūtra*, at this place. All the buddhas preach their first sermon at this place. It is thus one of the four "unchanging spots", or *avijahitaṭṭhānāni*.

Ṛṣipatana is so called because *ṛṣis* ("sages"), on their way through the air (from the Himālaya), alight here, or start from here on their aerial flight.

ṚṢYAMŪKA, a hill situated about 12 kilometres from Anagandi on the bank of the Tuṅgabhadrā. The river Pampā rises in this hill and falls into the Tuṅgabhadrā after flowing westward. It was on this hill that Rāma met Hanumāna and Sugrīva for the first time. Vālin had once displeased the sage Mataṅga who had his hermitage in this hill. Mataṅga had then cursed Vālin that he would die if he came to this hill. Sugrīva had, therefore, taken refuge in this hill to escape from Vālin's wrath, (*Rāmāyaṇa*, IV, chs. 1, 4, 11, and 46).

ṚṢYAŚṚṄGA, "The deer-horned", a hermit. He was brought up by his father in the forest, and saw no other human being till he was a young man. During a drought in Aṅga, the kingdom of Lomapāda, he was advised that if Ṛṣyaśṛṅga came to Aṅga there would be rain. Courtesans were sent to seduce him. As Ṛṣyaśṛṅga had never seen any girl in his life, he was easily seduced. He accompanied the courtesans to the City, and the desired rain fell. Ṛṣyaśṛṅga was married to Śāntā the daughter of Lomapāda. It was Ṛṣyaśṛṅga who performed the Aśvamedha which brought about the birth of Rāma, (*Rāmāyaṇa*, I, chs. 9–14).

The *Mahābhārata* (III, ch.110) says that Ṛṣyaśṛṅga was the son of the ascetic Vibhāṇḍaka, who once saw the *apsaras* Urvaśī. His semen fell in water and was drunk by a doe. She produced a human baby who was named Ṛṣyaśṛṅga for he had a horn on his head. The story of this unnatural birth of Ṛṣyaśṛṅga is also given in the Alambuṣā and Nalinikā Jātakas (qq. v.).

Ṛta, fixed or settled order, law, rule (especially in religion), sacred action or custom, divine truth. In the Vedic sense *ṛta* indicates the existence of the fundamental and inherent law of nature by which the true *ṛta* is distinguished from the false (Ṛgveda, X, 124.5).

ṚTUPARṆA, a king of Ayodhyā. Nala entered his service, as a trainer of horses, after he had lost his kingdom. Ṛtuparṇa was an expert in dice, and he taught Nala the skill (*Mahābhārata*, III, chs.66–67).

ṚTU-SAṈHĀRA, "cycle of the seasons", a lyric poem describing the six seasons as seen by a lover, is believed to be a youthful work of Kālidāsa. Some critics think that it is by an inferior poet, perhaps bearing the same name. One reason for this conjecture is that Mallinātha commented on the other three poems of Kālidāsa, but not on this. But perhaps this was because the *Ṛtu-saṉhāra* is a simple poem and does not require a learned commentary.

Ṛtvij or **Ṛtvik**, the priest who performs the Vedic rites for a householder. "He who, being (duly) chosen (for the purpose), performs the Agnyādheya, the Pākayajñas, (and) the (Śrauta) sacrifices, such as the Agniṣṭoma (for another man), is called his *ṛtvik*." *Manusmṛti*, II,143.

RUCI, name of the 13th Manu (q.v.).

Rucira Jātaka. This is the 275th story of the *Jātaka*. The story of this Jātaka is practically same as that of the Kapota Jātaka (1) (q.v.).

RUCKERT,F., (b.1788, was a German Sanskritist. His German translations of *Nalopākhyāna*, *Maitropākhyāna*, *Sāvitri-upākhyāna*, *Gitagovinda*, *Amaruśataka*, etc, were collected and published by H.V.Glasenapp in Leipzig in 1923.

RUDRA, a god of the Ṛgveda. Sometimes he is equated with fire (I, 27.10). At other times he is a healer and as bright as the sun (I, 43, 4–5); or the father of Maruts (storm) (I,39.4). In the *Śvetāśvetara Upaniṣad* (III, 2) Rudra is elevated to the role of the creator and the destroyer of the universe. In the *Mahābhārata* (XIII,ch.14) Rudra is Śiva or that form of Śiva which destroys the universe. Sometimes 11 Rudras are counted. These are *gaṇa-devatā*s or attendants of Śiva. See Ekādaśa-Rudra.

RUDRADĀMAN, a Śaka king (*Mahākṣatrapa*) of Western India in the second century AD. Most information about him are obtained from an Inscription at Girnar. The Inscription is a panegyric by an unknown author. It describes Rudradāman as an educated and valiant king who looked after the welfare of his subjects. He was the ruler of the whole of the country west of Malwa. He had twice defeated Śātakarṇi the ruler of Dakṣiṇāpatha. A year mentioned on the Inscription is 72. (If this is in Śaka years, it was AD 150). Rudradāman repaired the embankment of the Sudarśana lake which had broken in that year. This was originally built by Puṣyagupta, the provincial Governor (*Rāṣṭriya*) under Candragupta Maurya. (This embankment was washed away again in the fifth century, and repaired by Skandagupta. See Girnar Inscription)

Rudrākṣa, "Rudra-eyed", berries from the tree or shrub *Elaeocarpus ganitrus*, used to make Śaiva rosaries. The berries are rough and have one to 14 divisions. These give the 14 types in which rudrākṣas are classified. Rudrākṣas of different types have different qualities with regard to removal of sins and conferment of merit.

RUDRĀMBĀ, (c. 1260–c. 1300), a Kākatīya (q. v.) ruler. She was a good administrator, but perhaps militarily weak. She lost parts of her territory to Yādavas, Pāṇḍyas and Pallavas. Some of these were recovered by her successor Pratāparudra who was her daughter's son.

RUDRA-SĀVARṆI, name of the 12th Manu (q. v.).

RUDRASENA II, (d. c. AD 400), was the son and successor of the Vākāṭaka king Prithiviṣeṇa I. He married Prabhāvatī-gupta the daughter of Candragupta II. It is believed that Rudrasena died in his youth. See Prabhāvatī-gupta.

RUDRAṬA, (9th century). Bhāmaha, Udbhaṭa and Rudraṭa were the three foremost writers of the *Alaṅkāra*-school. (See *Alaṅkāra-sampradāya*.) In his *Kāvyālaṅkāra*, Rudraṭa deals with almost all the topics of Poetics; but devotes 10 of its 16 chapters to poetic figures.

RUDRAYĀMALA, is said to be an important *Yāmala* (q. v.) work.

However, no authentic text of this work has been found. The text which is most often credited with being *Rudrayāmala* proper, the *Uttaratantra*, is much later than the period in which the old *Yāmala* literature flourished.

RUG-VINIŚCAYA, see *Nidāna*.

Ruhaka Jātaka. This is the 191st story of the *Jātaka*. Bodhisattva, son of Brahmadatta, succeeded his father as king of Vārāṇasī. The name of his priest was Ruhaka. Once the king gave him a horse with ornamented saddlery. As he rode the horse to the palace, people admired the horse. When the priest described these to his wife, she said that actually the people were admiring the ornaments; if he himself wore all that, the people would admire him. As he walked towards the palace with all the ornamented saddlery on his body, the people jokingly said, "How beautiful you look". But the king scolded him for his foolishness. As he came home to beat his wife, she ran and hid in the palace. The king requested the priest to forgive her, but he refused.

Rukkhadhamma Jātaka. See under the Sanskrit name Vṛkṣadharma Jātaka.

RUKMIN and **RUKMIṆĪ** were the son and daughter of king Bhīṣmaka of Vidarbha. The king had promised his daughter in marriage to king Śiśupāla, and the wedding was about to be celebrated. Kṛṣṇa came with his brother Balarāma to the marriage feast and kidnapped the bride. The deeply offended princes pursued him, but were repulsed by Balarāma. Rukmin swore that he would never return to his native town, unless he had killed Kṛṣṇa and brought his sister back. Rukmin was defeated in a fierce fight, but in response to the entreaties of Rukmiṇī, Kṛṣṇa granted him his life. In order not to break his oath, Rukmin founded a new town for himself. Kṛṣṇa married Rukmiṇī in Dvārakā, and had ten sons by her. One of these sons, Pradyumna later married a daughter of Rukmin, and their son Aniruddha married a grand-daughter of Rukmin. At the marriage of Aniruddha, Balarāma and Rukmin quarrelled over a game of dice, and the latter was slain by Balarāma. *Harivaṉśa,* II.

RUKMIṆĪ, the first wife of Kṛṣṇa. She is regarded as an *avatāra* of Lakṣmī. See Rukmin and Rukmiṇī.

RŪMĀ, name of the wife of Sugrīva (*Rāmāyaṇa*, IV, ch. 26)

RUMMINDEI, a village in the Nepalese *terai*. The Lumbinī park, where the Buddha was born was in this village. See Lumbinī.

Rūpadhātu or **Rūpaloka**, "the region of form", same as Rūpa-Brhamaloka. See Brahmaloka.

RŪPA GOSVĀMIN, (1493 – 1568) was an important figure in Gauḍīya Vaiṣṇavism. He and his brother Sanātana were senior officials in the service of Husain Shah, ruler of Bengal. The brothers met Caitanya, and influenced by his teachings went and settled down in Vṛndāvana. The brothers wrote a number of works which provided the philosophical foundation to Gauḍīya Vaiṣṇavism. Among Rūpa Gosvāmin's works are, *Ujjvala-nīlamaṇi*, *Bhaktirasāmṛta-sindhu*, and the dramas *Dāna-keli-kaumudī*, *Vidagdha-mādhava* and *Lalita-mādhava*.

Rūpaka, "having the form of", metaphorical identification, name of a figure of speech in which the subject of comparison is identified with its object. Bhāmaha's example is "The roaring of the great clouds, wearing a bracelet of lightning and a garland of cranes, frightens my love." Here the lightning is characterized as a bracelet and the line of cranes as a garland.

Depending on the degree of identification, the manner of identification, etc., writers on poetics have distinguished about 35 types of *Rūpaka*s.

RUPAR, a site on the Sutlej, about 100 kilometres north of Ambala, has been occupied continuously from the Harappan times to the present day. Archaeological excavations have revealed a sequence of six cultural periods. These are. 1. Harappan, 2. Painted Grey Ware (c. 1000 to 700 BC), 3. Northern Black Polished Ware (c. 600 to 200 BC), 4. Indo-Greek, Kuṣāna, etc. (c. 200 BC to AD 600), 5. (c. AD 800 to 1000), and 6. (c. AD 1300 to 1700).

Rūpa-skandha, "aggregate of forms", i e., all perceptible things. See *skandha*.

Ruru (mṛga) Jātaka. This is the 482nd story of the *Jātaka.* Formerly, when Brahmadatta was the king of Vārāṇasī, there lived Mahādhanaka, son of a rich man. He was a spoilt child, and after the death of his parents squandered all their wealth and fell into debt. To escape his creditors he jumped into the Gaṅgā. He wailed as he floated down the river. Bodhisattva who was at that time a golden deer, heard his cries and saved him. The deer then set him on the road to Vārāṇasī, and asked him to tell no one of the existence of the golden deer. The queen of Vārāṇasī had dreamed that a golden deer was preaching to her. She wanted the dream to come true, but no one knew where golden deer lived. Mahādhanaka offered to take the king to such a deer and a hunt was organized. When Bodhisattva saw the king with his retinue, he went to the king and told him the story of Mahādhanaka. The king denounced the traitor and gave Bodhisattva a boon that henceforth all creatures should be free from danger. Bodhisattva was then taken to the city where he preached to the queen. He also begged his followers not to damage the crops of the people.

RUYYAKA, (12th century), also named Rucaka, belonged to Kashmir. His most important work is *Alaṅkāra-sarvasva.* In this work Ruyyaka concerns himself only with poetic figures. His other works include *Alaṅkāra-mañjarī*, *Sāhitya-mīmāṉsā*, etc. Ruyyaka declared that he adhered to the *dhvani* theory.

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Ashim Kumar Roy studied in the Presidency College and got his master of Science degree in Applied Mathematics from the Calcutta University in 1941. In 1960 he secured the degree of Master of Public Administration in Economics from the Harvard University. He was conferred the degree of Doctorate in Philosophy for his research work on the "History of Jaipur", by the University of Rajasthan in 1976. For nearly three decades Roy has served the Government in a variety of responsible positions. He has travelled widely. His published works include *History of the Jaipur City* and *Indus Valley Civilization* (with N. N. Gidwani).

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